

The ART DIGEST

Combined with THE ARGUS of San Francisco

THE NEWS-MAGAZINE OF ART

JUL 5 1933

*A Compendium
of the Art News
and Opinion of
the World*



ABRAHAM LINCOLN PANEL

By Thomas H. Benton

A Section of the Indiana Mural at the Century of Progress Exposition.
See Article on Page 5.

1st JULY 1933

25 CENTS

Announcement

THE MANAGEMENT OF THE GRAND CENTRAL ART GALLERIES ANNOUNCES THAT IT HAS LEASED THE OLD UNION CLUB PROPERTY, FIFTH AVENUE AND FIFTY-FIRST STREET, WHICH WILL BE OPERATED AS THE GRAND CENTRAL ART GALLERIES — FIFTH AVENUE BRANCH.

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Reflation Needed

As a part of the "new deal," and from
the standpoint of economics, the American
art world needs two things.

First, the prices of works of art should
be marked up 20 percent to conform with
the new value of the dollar. Dealers, in
consonance, should do this.

Second, the Government should place an
embargo on the exportation of important
works of art in order to stop the exodus of
paintings, sculptures and antiques to Europe
made possible by the extreme deflation of
art prices here.

THE ART DIGEST does not wish to enact
the role of alarmist, but it has the assurance
of several of the biggest New York dealers
that the movement of art to Europe, notably
of fine examples which the nation needs in
the promotion of its cultural life, has
reached alarming proportions.

A concrete example is the case of a
European industrialist who found himself
in New York in possession of \$2,000,000
of American money. In terms of gold his
\$2,000,000 was worth only \$1,600,000, and
this is all he would have had if he had
taken the money to Europe. But he went
among American art dealers and invested
the whole amount in old masters. They are
worth in Europe the full \$2,000,000, and
more.

The dealer, A. Silberman, said to THE
ART DIGEST: "There are agents in Ameri-
ca now from Holland, England, France and
Germany who are buying old masters at
less than 80 cents on the dollar. We need
restrictions placed on the exportation of our
treasures. Important, irreplaceable master-
pieces have left our shores. They will

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probably never return, or if they do it will be at much higher prices. How different it is when Americans, under present conditions, try to buy in Europe. My firm was entrusted by an American institution to negotiate for certain pictures abroad. The owner kept raising the prices. Finally when the trustees of the institution gave the word to buy at the owner's latest figure, he refused to sell."

The American art world is entitled to measures of relief equal to those vouchsafed to agriculture and industry.

The Academy

Perhaps the most important piece of news in this number of *THE ART DIGEST* is the announcement of the National Academy of Design that it will omit its Winter Exhibition in December and concentrate its attention next season on its Annual (or Spring) Exhibition, which is to be enlarged and changed in such a way as to appeal more strongly to the public. Unfortunately, no word was given out as to the changes that are planned. More space is to be provided by subdividing the large Vanderbilt Gallery in the American Fine Arts Building the additional walls making it possible to hang many more pictures. The inference is, naturally, that the new space will be utilized to show works by non-members.

No secret is made of the fact that the Academy has been led to this move by the hostility of the New York critics, who always "roast" its exhibitions, and by the scarcity of sales, which have been dwindling from year to year until in the last one or two seasons they have been practically non-

existent. Of note is the fact that the Academy has now, for the first time in its career, employed a press agent, or, in the language of big corporations, a "director of public relations."

To what degree can the Academy transform itself? Will it be possible for this distinguished body, as long as it is self-perpetuating, to become anything other than the Academy which the critics of the last decade have so often called moribund? Those who hold that no real change is possible point to the fact that, on the average, Academicians were elected to membership two or three decades ago; that at the time of their election their art was mature; that artists in middle life seldom change their ideas; and that when new members are elected the old membership naturally selects individuals who are as conservative as they are. This, it is said, automatically insures the conservatism of the National Academy. Can it change, except by destroying its present integrity? Well, in this age of the "new deal," it would be unwise to predict that the National Academy cannot do things that will stir the enthusiasm of the public and tame its critics. It will be best to wait and see.

EVELYN MARIE STUART SAYS:

The great *Century of Progress Art Exhibition* serves to remind one that "many are called and few are chosen" in art. There are no less than ten superlatively great masters and an equal number of idiotic imposters and impossible tricksters represented. Opinion would differ as to who was who.

Of course, there are many who cannot see the necessity of transformations in the Academy, who regard it as a necessary institution which should continue to function as in the past.

In this connection, *THE ART DIGEST* is privileged to print a personal letter to the editor from Henry R. Poore, distinguished artist and writer on art, who was aroused by the pronunciamento of Warren Cheney of the faculty of art at Mills College, who in announcing the coming of Alexander Archipenko as instructor, declared the Academy to be dead. Mr. Poore wrote:

"I am wondering just how, as an art editor, you sized up the mentality of that man at Mills College, California, in his pronouncement that the 'Academy is dead,' and did not see that he was assuming the role of a barker in front of a side-show tent extolling the claims of its occupant by declaring that the great company of actors in the main show were all dead ones. To give such opinions the importance accorded is equivalent to having the *Times* or *Herald Tribune* feature on their front page the babblings of a soap box orator at an anarchist meeting in Union Square. Your reply in justification would doubtless be that you wished to present both sides, which is eminently fair if the other side is talking common sense.

"I do not feel that *THE ART DIGEST* is in the service of the propagandists. The average art student does not think, he merely swallows. As a teacher for 50 years, I know this, and I also know that the average young artist naturally is like him.

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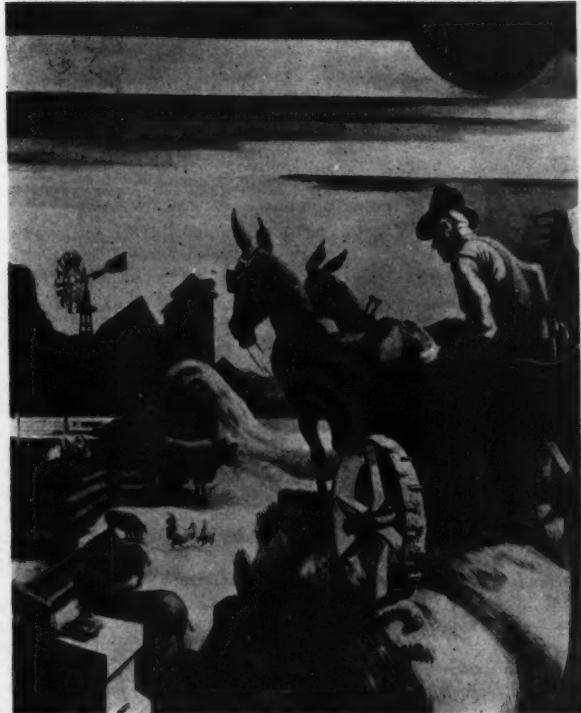
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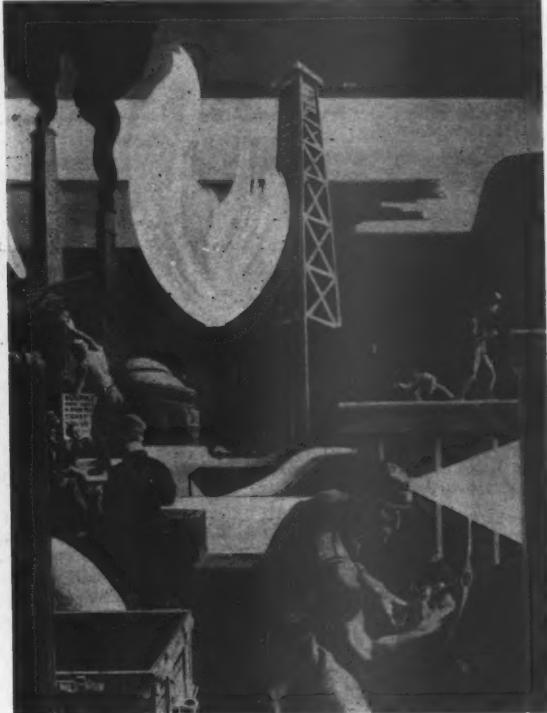
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No. 18

Benton Taps Heart of America in Monumental "Indiana Mural"



"The Farmer, Up and Down," by Thomas H. Benton.



"Coal, Brick, Gas and Oil," by Thomas H. Benton.

The completion of the gigantic mural for Indiana Hall, in the States Building of the Century of Progress Exposition at Chicago, saw the realization of a project which Thomas H. Benton says he has had in mind for fifteen years. This was the representation of a history which "would unroll progressively the social and environmental changes of the country from the savage Indian to the present days of machine culture . . . realistic as to form, factual as to content."

In order that his mural might be a true depiction of the history of Indiana, Mr. Benton devoted three weeks to intensive research in state historical documents. Following this research, he toured Indiana for more than 3,000 miles, searching out Indiana characters, historical buildings, implements and machinery and analyzing always the color schemes typical of the state. Then he was ready to proceed with his commission.

A great majority of the time was spent on the preliminary sketching for the composition of the mural itself. Following the scaling up twice of the original pen-and-ink drawings, done on a long strip of paper four inches high, the black-and-white and color cartoons were made. These were then scaled up by Mr. Benton's assistants in charcoal on the final panels.

The actual painting in tempera on gesso was done by Benton alone in 63 days, a record time for such a task. The mural, which is 250 feet long in its entirety, is made up of 16

separate panels, 12 feet high by 18 feet wide. Each panel weighs approximately a ton. Encircling the walls of a room 38 feet wide and 78 feet long, this work is possibly the longest unbroken and continuous mural composition ever painted.

In order to transport the panels to Chicago it was necessary to construct a special truck. In Indianapolis the wall of Benton's studio had to be torn out before the murals could be removed with a derrick. On reaching the outskirts of Chicago, it was found that the overheads were too low for the panels to go under, and it was necessary to route the murals 106 miles around the city before an entrance could be made.

Benton attempted to portray the suffering, toil and disillusion suffered by the pioneering men and women who created Indiana. It is for this reason, perhaps, that few happy or laughing faces are to be seen in the mural. However, a tremendous vigor and force emanates from the huge painting.

Three panels, which give a characteristic view of the whole, are "Early Schools . . . Communities"; "The Farmer Up and Down" and "Coal, Gas, Brick and Oil." The former is reproduced on the cover of this issue under the title, "Abraham Lincoln Panel," and the other two on this page.

Abraham Lincoln, who spent the fourteen formative years of his youth in Indiana and is considered the very personification of the

pioneer period, is the central figure in the "Early Schools" panel, depicted traditionally with a book in one hand and an ax for rail-splitting in the other. He stands against a background made up of the little country "blab" school [each student conning his lessons "out loud"] where the three R's were taught, early newspaper development, short on news but long on political arguments, and figures representing the Rappites and Robert Owen's community at New Harmony, in which the first American communal experiment was tried.

In the farm panel, herewith depicted, Benton has shown the typical Indiana farmer who through mechanical inventions and various agricultural agencies has been relieved of many discomforts and made to prosper [once]; then, in a swirl of hope, buying land at top prices, soon heavily mortgaged, followed by overproduction, debts and taxes [even as today].

The other panel which THE ART DIGEST reproduces, and which has to do with "Coal, Gas, Brick and Oil," is a reflection of the Terre Haute district in Indiana,—the section from which the idealist, Eugene V. Debs, sprang. It was this industrial section that produced a Debs, whose tragic foresight sent him to the Federal Penitentiary at Atlanta and death when he dared raise his voice against the carnage of the world war. The official prospectus does not say so, but in this panel, if you will look

[Continued on page 10]

Some Revolutionary Speeches Heard at Federation Conclave

Benton's Onslaught

Speaking at the annual convention of the American Federation of Arts, held in Chicago June 8, 9 and 10, Thomas Hart Benton, a section of whose Indiana mural furnishes the cover of this issue of THE ART DIGEST, sounded a note of opposition to the fast moving "American Wave." He said in part:

There has been in the last few years a good deal of agitation about American art. For its protection and nurture some have even gone so far as to ask for tariff walls. But for all the talk about this national art very few have considered the question of its nature. It has not been defined.

So far as I can see the loudest and most insistent agitation has been based upon economic considerations which I believe to be narrow and unsafe in a world which, theoretically at least, begins to scent danger in economic barriers.

Set over against nationalist propaganda there is a form of aesthetic internationalism which regards art as an affair above local significance and which is contemptuous of what it calls provincialism.

I have no sympathy with either of these groups.

Most of those in whose interest the defense of American art is undertaken cannot be said to produce any more American goods than those who, in the name of Internationalism, imitate the latest Parisian fads. Both regard art from the so called "artistic" point of view as something separated from the vulgarities of common life. They regard it as an affair of cultivated sensibility, finding itself in something called beauty and expressing itself in form. That the stimulating beauty may be found in backward societies or smelly fishing villages does not affect the cult of special sensibility.

Interests of the sort may be nothing more than forms of retirement into the picturesque as is indicated by the growth of art colonies in environments which have not been deeply affected by mechanization.

In these colonies the artists' mental environment is formed not by the native society, but by the cult of art. He may be a nationalist or internationalist in lip service and yet produce the same goods. His interests are governed by what he has learned of form and beauty in his "artistic" career.

Artistic training as currently given tends to set up an environment which separates the student in so far as art is concerned from the affairs of daily life. His aesthetic ideals and purposes are formed and conditioned in a special and aloof atmosphere which seems to be concerned mainly with "correct" aesthetic attitude, with "what" is art, not what is its purpose.

In this educational set up, which is world wide, art becomes an international cult, living above people, on, with, and by itself. It becomes "pure" and has, no matter what the nationality of the individual artist or his particular idiosyncrasies, the same general flavor. Consider the modern art in the current exhibition at the Institute.

In revolt against the emptiness which is characteristic of the art coming out of this background, many artists over the world have found in International Communism a door opening toward social function—toward the expression of ideals which have significance in actual human affairs. This indicates a recognition of the fact that art cannot live healthily upon itself alone. It indicates a return to the classic

attitude which saw the form of art as the servant of meaning, which saw art in its communicative as well as its formal aspect.

This is to my mind the greatest step art has made since the lords and dukes of the High Renaissance took it away from the service of religion and made of it an accessory to vanity. The art of painting rose to its greatest heights during this High Renaissance but the germs of its decay were also planted at that time. The isolation of aesthetic interests had its beginning. Art entered the Ivory Tower and set up its own culture. With some few exceptions it has been conditioned therein ever since and the history of modern art has been the history of these exceptions: a history of revolts against empty formalism, against inadequate meaning.

None of these revolts, however, have joined art to the common ideologies of life—they have left it each time returning to another formalism—to scholastic seclusion.

The promise of that modern art which began with impressionism and which has run through a string of individuals and isms up to this day, has ended. It promises no more. Its findings at the moment are stale—mere pendants to the vanity of wealthy picture collectors who find its spiritual emptiness a parallel to their own lives. Its obscurities offer to esoteric writers opportunity to drivel but it has no meaning which is not read in from the outside as idiosyncratic whim dictates.

International Communism with its insistence on proletarian propaganda breaks into this artistic atmosphere in a devastating fashion—just as it breaks into capitalist economy and politics. It questions and thumbs its nose at all the nurtured absurdities. It is utterly contemptuous of "purity," of affected sensibilities and of the pretensions of cultivated refinement.

But its philosophy has for art a grave defect—a defect which may lead rapidly to decadence and empty art as it proposes to break away from. This defect lies in its internationalism, in the very center of its ideology which sees meaning and value as absolute and universally valid. In the field of economic and material welfare there is plenty of justification for Communist doctrine; mechanical production and its aftermath appear to have the quality of universality (though even this bears questioning) but it is likely in the field of art to become as didactic with reference to meaning and form, to art's whole symbolic apparatus, as was early Christian theology which combated any entrance of actuality in its aesthetic expressions. It is likely to set up a theoretical environment as false to real life as is the "purist" internationalism of which it is so contemptuous.

Subjects and names may be furnished by ideals and doctrines but it is knowledge and love of life which supply the real content of art. And it is life experience which is emotionally shared with others, which is part of the experience of a group which gives to the symbols of art their chief social function. Art as a "mirror of life" is so only to those who know the life it mirrors.

It follows that no American art can come from those who do not live an American life, who do not have an American psychology and who cannot find in America justification for their life.

Economic protection on the one hand or ideal declarations on the other have no bearing on the problem of art.

American art can be found only in the life of the American people and there will be

no background for its development until art itself comes out of its cultured enclosures and produces goods which have meaning for the American people.

This Machine Age

John W. Higgins, president of the Worcester Pressed Steel Company, in a speech delivered at the annual convention of the American Federation of Arts, touched on certain essential truths of art and mass production which should have as wide publicity as possible. Under the title "Art Design for Mass Production," Mr. Higgins advanced the thought that the widest field for the dissemination of culture and beauty is reached through the industrial products of this machine age. Excerpts follow:

Three centuries ago the Royal Society was founded to promote the "vulgar arts." At that time craftsmanship and the fine arts were one. The ranking craftsmen were the great artists. In his own day Leonardo da Vinci was the engineer, Michael Angelo the builder, Benvenuto Cellini the metal craftsman, Zuloaga the Royal Spanish swordsmith, and Albrecht Dürer the mechanical draftsman.

Subsequently the development of the hand tool into the machine, for the mass production of still other tools, and the mass-education of artists in modern art schools divorced art from industry. Class aristocracy arose. Artists scorned mass production, and the craft guilds founded on manual dexterity disappeared. Modern artists are not craftsmen. If they are sculptors and draftsmen they do not draw what we realists see with our eyes.

Manufacturers must deal with realism, science, mechanism and functional engineering design, rather than with romanticism and emotionalism. In spite of "Technocracy" theories, machinery of course will continue to serve mankind, and inventors and engineers will keep on improving and perfecting machines and their products, until every home is supplied with books, furniture, utensils, music, tempered air and pure food.

What are the art institutions doing to influence and improve the quality of this output of mass production? The reason manufacturers do not now make all quantity products beautiful works of art is because they really have not tried, not because they cannot. However, the day is soon coming when all the common things of life will be not only efficient but appropriately beautiful, and some art federation will utilize glorified mass production systems and thus enable all persons to possess artistic "museum specimens" in their own homes. Art museums will become the active co-ordinating, cultural education centers of the next generation.

The mass production of accredited fine art masterpieces is nothing new: the Greeks stamped out their temple tile designs in vast quantities. The sixteenth century armorers wrought their helmets in quantities by successive operations, with specialization and division of labor. Rarity and age may affect the price of an object—the supply and demand—but neither rarity, age nor price are qualities which should influence our judgment of an object of art . . .

All improvements in living conditions, even aesthetic, since the Stone Age is due to man's increased skill in craftsmanship, and industry will continue to augment this improvement. Modern machines supplement rather

[Continued on page 10]

Gellatly Art Collection Placed on View at National Gallery



"John Gellatly," by Irving R. Wiles. Unfinished at time of Mr. Gellatly's death. Gift of the artist.



"Virgin Enthroned," by Abbott H. Thayer. One of the 23 Thayers included in the John Gellatly Collection.

The late John Gellatly's gift to the American nation, a magnificent collection of paintings and art objects valued in the millions, has been placed on exhibition at the National Gallery of Art, Smithsonian Institution, Washington. The gathering of this collection of more than 1,600 items was the life work of Mr. Gellatly, extending over half a century, and involving the expenditure of almost all of the noted collector's fortune. "Purely a labor of love for the beautiful," was the way Mr. Gellatly summarized his half century of collecting shortly before his death on Nov. 8, 1931.

The 145 paintings by American artists dominate the collection, throwing into the shadow the 19 pictures of the European schools. Mr. Gellatly had five strong favorites among the Americans, representing them by 84 examples, —Abbott H. Thayer (23), Albert P. Ryder (17), Thomas W. Dewing (17), Childe Hassam (15) and John H. Twachtman (12). Other Americans who are represented by more than one work are Frederick S. Church (7), Gari Melchers (3), Max Bohm (3), James A. McNeil Whistler (2), Henry Golden Dearth (2), John La Farge (2), John Singer Sargent (2), Irving R. Wiles (2), John Noble (2), James J. Shannon (2) and Lucia Fairchild Fuller (2 miniatures).

Represented by one canvas each are Frank W. Benson, Ralph A. Blakelock, George H. Bogert, George De Forest Brush, Ruth P. Burgess, Mary Cassatt, William Merritt Chase, Samuel Colman, John Singleton Copley, Arthur B. Davies, Louis Paul Dessar, Maria Oakey Dewing, Paul Daugherty, Frank Duveneck,

George Fuller, Eleanor Greatorex, Winslow Homer, George Inness, Edward Greene Malbone, Homer D. Martin, Willard Metcalf, John Francis Murphy, Jerome Myers, H. Pollet, Robert Reid, Theodore Robinson, James Crawford Thom, Elihu Vedder, and J. Alden Weir.

On the walls of the main gallery are shown exactly 100 American oil paintings. The European paintings, which include a Rubens, a Van Dyke, several examples by Puvis de Chavannes, and French and Italian primitives, are displayed in a separate gallery, surrounded by rare tapestries and ancient carvings and bronzes. A third gallery contains water colors and pastels, Chinese frescoes, drawings, rare rugs and hangings, furniture and sculpture.

Among the objects of art are many outstanding works. A large black jade cup and a small cup cut from a single emerald were formerly the property of Jahangir Mogul, em-

peror of Delhi, who succeeded his father, Akbar the Great, in 1605. The legend associated with the emerald cup is that it was carved at the order of the Empress upon the promise of Jahangir, who was a heavy drinker, that he would substitute it for the large jade cup and reduce his potations in accordance. An enamel box set with diamonds was presented by Catherine the Great to Gregory Orloff. A unique Early Christian glass-and-gold necklace dates from the 6th century. It consists of 15 golden disks inlaid with glass mosaic, portraying the 12 disciples, Christ and two Constantine crosses. About 40 pieces of XVIth century jewelry and a figure of Hercules are attributed to Benvenuto Cellini.

Mr. Gellatly's "labor of love" will constitute a permanent monument to his collecting ability when the nation moves its valuable art treasures into a new National Gallery.

America in Water Color

In the opinion of many connoisseurs, America's greatest contribution to the development of the plastic arts has been in the field of water color painting. In attempting to establish the validity of this opinion, the Addison Gallery of American Art at Andover, Mass., arranged an exhibition of water colors by twelve American painters, past and present.

Through the co-operation of three museums noted for their water color collections, the Addison Gallery was able to represent each artist by examples of exceptional quality which presented various phases of his work. Far from being all inclusive, the list, however, included some of the leaders of both the tradi-

tional and contemporary schools,—as Frank W. Benson, Charles E. Burchfield, Arthur B. Davies, Charles Demuth, Preston Dickinson, Winslow Homer, Edward Hopper, John La Farge, Dodge McKnight, John Marin, Maurice B. Prendergast and John Singer Sargent.

The following institutions and dealers' galleries loaned paintings to the exhibit: The Brooklyn Museum of Arts and Sciences; Fogg Art Museum, Harvard University; Gallery of Fine Arts, Yale University; Whitney Museum of American Art, New York; The Downtown Gallery, New York; The Guild of Boston Artists; The Knoedler Galleries, New York; The Kraushaar Galleries; The Macbeth Gallery, New York; The Rehn Gallery, New York.

Leo Katz Voices a "Prayer for Light" in World's Fair Mural



Left Section of "Prayer for Light" Mural by Leo Katz. This Represents "Cold" and "Heat."

Perhaps industry never paid so high a compliment to art as the Johns-Manville Company paid to the striking mural which Leo Katz made for its building at the Century of Progress Exposition. The structure itself was designed for the mural by the architect Ely Jacques Kahn, and even the exhibition cases inside have been arranged and colored so as to complement it. All colors are kept cold and dark at the entrance, and warm reds and yellows are at the center of the mural. The very panelling below is carefully colored, and everything in the room moves toward the center of the picture. The whole becomes a complete symphonic composition.

All of the mural is pictured on this and the succeeding page with the exception of the

central figure, representing the Genius of Mankind, which was not completed in time to photograph. This figure is depicted in an heroic gesture of prayer, kneeling on hard angular ground, ready to receive rays of light as an answer to frantic need. This light is the center of design of the building and its contents.

Mr. Katz is known throughout the United States as a lecturer on modern art. Early in his career he became interested in the arts of Egypt and the East. To gain understanding he studied the religions, the philosophies and the acts of the nations that produced these arts. In his lectures he has tried to persuade would-be patrons of art that their responsibility lies in aiding spontaneous creativeness rather

than in merely collecting the finer works of the past.

The artist says that the message of his mural is: "Let the prayer of our time be, 'Give us this day our daily light.' Ample bread is assured in all seasons. Give us now the light!"

The mural as herewith depicted has four sections—Cold, Heat, Sound and Mechanical Motion. Mr. Katz describes them as follows:

"The Monster of Cold, with its expression of hypnotizing horror, its feeling of power and age and cruelty, is a giant astride a horse that struggles to get upon its feet. In the background of this section is a figure, floating through the air, freezing the water into enormous icicles with its breath. The figures sym-

Racketeers

A caustic and vivid warning to rich people in the West, and particularly in California, to beware of art racketeers and to purchase works only from reputable dealers, is given by Arthur Millier, critic of the *Los Angeles Times*.

The victimizing of Californians by art sharpers has been going on for many years, and evidently it is still a lucrative industry, despite the depression. Mr. Millier writes:

"Add to the liquor racket, the various trade 'protection' rackets and the other headline rackets, one more—the art racket. Not really a new one, of course, but Southern California has been treated to some new varieties of it in recent months. Racketeering in the fine arts business is as old as human snobbery, but the depression taught it new tricks.

"Smooth, shady gentlemen who formerly kept to the shadows of rich widows' boudoirs, now emerge into public limelight as 'cultural benefactors.' As bait they dangle large collections of antique art 'from the royal houses of Eurasia,' but, dear suckers, they are really after your hides.

"Rich widows are still the favorite prey and the racketeer's favorite pose is that of a gallant retainer of a royal house.

"Let such a gentleman in your front door and you may have a wonderful ride—but the crash will come at its end.

"He will arrive in a car of the brand Eurasian royalty favors, preceded by a bunch of

hothouse roses delivered in another such car. Before he comes, however, he will know almost as much about your finances, valuables and history as you know yourself. Chances are he will ask to see the family pearls. That's your cue to order him out.

"Occasionally the sucker list gets worn thin and it is necessary to dig up some new prospects, so with all the 'best people' of the town as honor guests (much to their surprise) you are invited to meet the Chevalier de So-and-So, world art authority, and view his several million-dollar collection of antique what-nots from the Royal collections of the Crowned Heads of Eurasia.

"What you don't know is that the chevalier's New York business address is an empty room, that he is merely a slick salesman who, because he occasionally sells an old master, finds it easy to borrow a bunch of them when he needs to.

"Perhaps you attend the private view of the 'world-famous masterpieces.' Before you arrive, the chevalier knows your wealth, your disposition—and any skeletons that may lurk in your closet. They may be useful later.

"If he meets one sucker of the right sex, wealth, age and disposition—the exhibition has not been in vain!

"Let us presume the sucker is met. Now what's the procedure?

"That will vary. The aim of the chevalier is always the same, however—to get away from

you whatever you have that is genuine and can be sold by him for real money, and to sell you, trade you, or 'borrow' your money on, works of art which cost him little.

"Perhaps you have a painting worth \$10,000. The chevalier will trade you one 'worth' \$20,000—and you need only pay him \$2000 in cash. Sometimes he is even willing to pay you a little premium.

"If you are really a prime sucker and the chevalier hints he knows about that closet-skeleton, you may find yourself selling him the family paintings and giving him a written statement that they are genuine works by the artists whose names appear upon them. Now if the purchaser knows they are not genuine he is in a position to start an expensive (to you) lawsuit.

"How far will the art racketeer go to get a widow's money? Well, life may be a bit drab for an old, rich widow and a little love-making may help things along.

"One such gentleman got as far as an engagement, ring and all. Eventually, the mixture of love and art cost the lady several hundred thousand dollars. And when her 'affianced' found his charms no longer worked he put a kindred soul on her track who managed to get a few more thousands out of her.

"Men suckers are usually husbands of rich wives. One way to handle them is to get them to 'come to the apartment' to see the works

Artist and Architect Create a Complete Symphonic Interior



Right Section of Leo Katz's "Prayer for Light" Mural, Representing "Sound" and "Mechanical Motion."

bolize the human qualities capable of surviving in the presence of the Monster. These are love and charity—the mother and child—and hope and courage, symbolized in the explorer. The seals and the polar bear represent the adaptability of Life which also fights for survival in the presence of Cold.

"From time immemorial the dragon has been a symbol of the universal fire, heat, both as the destroyer and the guardian of life. The central group of the heat section represents its human aspects, the passions in blind, orgastic motions.

"The Sound section concentrates upon the painful aspects of noise (sound uncontrolled). I tried to treat this from the psychological point of view by symbolizing the primitive

of art. After a cocktail or two, is it surprising if a swell blonde drifts in? Perhaps not, but the art racketeer may point out how surprised the gentleman's rich wife would be if she knew all. The gentleman may then decide to become an art patron.

"In easier times it was less difficult to differentiate between the ruthless art racketeer and the itinerant art dealer. Now, when sales are scarce, their trails cross more often. Sometimes the racketeer can make a sale for the legitimate eastern dealer in this wild western land so far from the great metropolis, and these days a sale is a sale.

"Of course, many of the racketeer's sales are made to people who would never buy art from legitimate dealers. But when the racketeers get out in the open and bid for the regular art trade the art buyer needs protection."

Mr. Millier's concluding advice is always to buy works of art from an established art dealer.

Buys a Kantor, a Hofer

Through the generosity of the Detroit Museum of Art Founders' Society, the Detroit Institute of Arts has acquired two paintings from the recent exhibition there by six painters selected from the International Exhibition of the College Art Association. One of the pictures is a native American landscape by Morris Kantor and the other is "Still Life With Grapefruit" by Karl Hofer, who is considered one of the best of the Germans.

urges to violent noise. The first figure in front of the microphone represents the insane screaming of the hysterical who, though he puts his fingers into his own ears, yet needs the assurance of an audience. The following face, near the base line, represents wailing, stupefied grief. The next head just screams. The two figures above stand for the bucolic urge to make the maximum of sound—by using the magnifying powers of the enormous brass and the three pipes. These primitive impulses lead over to the jungle sounds of the savage beating the drum with melancholy monotony, and trumpeting of the elephant and the open mouth of the hippopotamus. Between them is a cannon firing, symbolizing the lowest level of the jungle urge in man.

"This leads over to the fourth section of mechanical motion. The details in this section represent different useful machines, symbolizing material progress, which, properly used, will defy the robot. Corresponding to the monster of cold on the left we find a huge artificial monster, a super-robot, symbolizing the nightmare of soulless mechanization which, without the balance of inner light, threatens to dominate humanity. These machines, by the way, I painted from studies made in the sponsor's factories . . .

"The rest of the mural consists of a background shading from an intense, saturated blue at the two ends through lighter blues to the center of brilliant light above the main figure."

10c. for Much

"Enjoy Your Museum" is the title of a series of booklets (Pasadena, Cal.; Esto Publishing Co.; 10 cents) designed to give the ordinary museum visitor a technique which will enable him to respond to works of art with a maximum of pleasure and a minimum of fatigue. The advantages of the booklets are that they are small, light, brief, can be read quickly and can be carried around with comfort at the time of museum visits.

The first in the series is "Painting," by Carl Thurston, the author of "The Art of Looking at Pictures" and "Why We Look at Pictures." The chapter headings give some idea of the material covered as "How to Avoid Getting Tired and Bored," a condition prerequisite to guarantee the visitor's return to the museum more than once a year; "What to Expect From a Picture;" "A Painting Is Easy to Look At;" "Atoms of Pleasure;" "Form;" "Meaning" and "Personality." Mr. Thurston says that the value of painting lies in the fact that it takes one "to the heart of a creative struggle to raise at least a small corner of life to a more sensitive, more intense, and more exhilarating plane," and the possibility of "repeating this experience frequently and in many forms is probably the greatest contribution which a museum makes to the life of its community."

Some of Mr. Thurston's suggestions as to

how to avoid museum fatigue are most valuable. He points out that the secret of success in a museum is concentration and recommends study of pictures with a pair of opera-glasses, thus shutting out all but one picture to be studied. He remarks that 98 per cent of museum fatigue is really not fatigue but *mental indigestion* which comes from trying to see too many things at one time.

In producing this set of booklets, a useful contribution is being made in the education of American taste, and undoubtedly the museums of the country will be quick to realize their helpfulness.

Russia and Art

Minna Harkavy of New York, the first American sculptor to exhibit in Russia, returned from Moscow full of praise for the way the Soviet promotes art. "Russia is the only country in the world," she said, "where a student, if he shows talent, is sent to school by the government, maintained in school, and paid like any other worker besides. The full fledged artist may choose any place he wants to work, and the government maintains him there." She said the government encouraged not only factory workers to draw and exhibit, but inmates of the prisons, as well.

"The results of the government's efforts to bring art to the people are shown by the fact that the theatres, the music halls and the museums are always crowded."

This Machine Age

[Continued from page 6]

than substitute mentality and manual skill, for the best machines are created by artists of the highest ability. Industry is now striving to refine the design of all manufactured products; to make the practical beautiful and the beautiful practical. But in this attempt industry needs the help of art and education.

The artist who creates a masterpiece confers an everlasting blessing on humanity; while the bungler who constructs a faulty object does a definite harm. Ugliness, whether expressed on canvas or on radio cabinets, is an offense against civilization, and two ugly objects are twice as harmful as one; while the mass production of a large number of objects for wide distribution is a matter of serious public concern.

Twenty million of ugly "tin lizzies" were extruded by that great Ford chain system of mass production, disfiguring the highways and dragging the design of roadside "hot-dog" stands and garages down to their level. However much we criticized this product, civilization owes a debt of gratitude to this marvelous production system. The fault lay in the product design, not in the system. Automobiles and refrigerators have started reformation, but radio cabinets are worse than ever—mid-Victorian eclecticism.

The widest field for the dissemination of culture and beauty is reached through the industrial products of this Machine Age, and the engineers who create and design merchandise for distribution to the masses deserve the whole-hearted cooperation of art teachers. The mass products of nature are recognized as presenting the highest qualities of art and beauty in minute detail, while our commonplace, low-priced manufactured products, which are made in vast quantities, seem to have been ignored by the cultural art institutions, which have held the keys to the situation. . . .

To popularize the fine arts, to raise the common standard of appreciation of beauty and harmony in all expressions of the various arts and crafts should be the first mission of all true art lovers who have benefited by study and close contact with the world's finer things. The fine arts fulfill and justify their elevation only by their universal appeal and expression in a language that is understood by the people. The mediums for the expression of art are innumerable, and the forms of art are inexhaustible; they are enhanced by repetition and lost only when ignored.

We steel workers acknowledge steel to be man's working medium *par excellence*. Its strength, endurance, abundance and adaptability, its beauty of sheen and texture, surpass that of any other metal for man's supreme expression—Art in Industry. We wonder why artists confine their talents to canvas and oil.

Bulliet on Critics

C. J. Bulliet, art critic of the Chicago Daily News, spoke at the convention on "The Art Critics and the Press," giving an insider's view of why some art pages are so valuable while others are just words meaning less than nothing:

As a rule the editors and owners of newspapers know nothing about art. A good many of them are persuaded by their friends or by some member of their board that they ought to have an art page or an art column in their paper. And so they add that page or column and get anybody that comes along to write it. Almost every rich man in Chicago who has ever owned a paper has had friends among the directors of the Art Institute. They have in

each case persuaded him to put in an art column. It is entirely according to his make-up what kind of thing this art column will be. Sometimes he is a sound man; he thinks it might be a good thing to choose a man that knows something about the subject; sometimes, as I say, he puts in anybody that happens to come along.

In 1875 there was an art critic in Paris named Walters (?) who talked about the Impressionists, and his talks made a great hit. He was widely copied—Mark Twain copied him. That is where we get the art criticism in "Innocents Abroad." I know no man who still thinks that Walters' criticism was funny. That sort of thing gives newspaper art criticism a black eye and it should. The only hope for it is to have the newspaper man, owner or editor,—it is sometimes the editor—select somebody he has confidence in and put that man in to write his art column and let him establish his own policies. They can't go into conference, as they do in politics, and set a rule, because they don't know enough about it; but if they happen to get the right person, or at least somebody that is responsible, they develop some really valuable art criticism. That is the way Royal Cortissoz and Henry McBride have come up. Here are these two men who are temperamentally as opposite as the poles but who are both interesting. I read every word that Royal Cortissoz writes; I disagree with everything that he says, but he has his own point of view and he has an interesting outlook on things. McBride does the same sort of thing with his point of view, he makes it felt. In that way newspaper criticism can be made valuable. The other way it is just a sort of hap-hazard thing, and it depends on the individual whether it goes through or not.

Art and Leisure

Reverberations of President Roosevelt's "new deal" entered into the program of the annual convention of the American Federation of Arts when William Sloane Coffin, president of the Metropolitan Museum, spoke of the significance of the Industries Bill to the world of art:

We are passing through a very great economic and social crisis, and just how it is going to work out no one knows. But two things are self-evident. In the industries bill . . . we are getting back towards a guild system, so that if the members of an industry agree on a reasonable wage and a reasonable price they will suppress the ten per cent who are trying to cut everything, and the Government will back them up. This may result in a higher price to the consumer, but it will mean that the good things will sell at a parity, and the things of higher price will be by better craftsmen. That is going to have a great bearing on the industrial arts.

The other thing which is far more far-reaching and which has a very great deal to do with all the things that we are interested in here, is the change in the face of labor. The shorter the hours of labor the larger the amount of leisure. Now, if people are going to have time to go home comparatively early in the afternoon and not have to get started so early in the morning; and if a large part of the population are going to have Saturdays and Sundays free, this is going to give great opportunity for amateur theatricals, for music, for the graphic arts, for all sorts of self-expression in art; and the more people try to work things out as amateurs the more respect they will have for experts. There is nothing which will do more for the arts than the proper training of amateurs in all this work.

Academy Surprise

The art world will sit up and take notice because of indications that a "new deal" appears to be under way at the National Academy of Design. The first of the announced changes which will take place in the institution's activities this year has to do with the exhibition policy. The usual Winter exhibition will be omitted because of extensive plans now being made by a special committee to focus the attention of the nation's art world upon the 109th annual show to be held next Spring.

The Spring exhibition will be the most important unit of a program designed to gain, during the coming art season, "a fuller appreciation and recognition for native talent in the fine arts." Special committees have been appointed to take charge of the various divisions, including painting, sculpture and works in black and white. It is expected that a thoroughly representative group of American artists will exhibit, but whether or not the bars will be let down to the nation's indisputably radical artists has not been made public.

An international flavor may be lent to the 109th annual by the inclusion of invited works from a proposed list of "foreign corresponding members."

Plans include the redecoration of the Fine Arts Building, 215 West 57th Street, New York, and the expansion of the hanging space by dividing the large Vanderbilt Gallery into several smaller galleries.

Harry W. Watrous, newly elected president, has appointed the following special committee in charge of arrangements: George Elmer Browne, chairman; Hobart Nichols, Ulric H. Ellerhusen, John Taylor Arms, F. Luis Mora, Henry R. Rittenberg, Sidney E. Dickinson, Henry Prellwitz, Charles Chapman, Louis Betts, Ernest Roth and F. Ballard Williams.

College Art Officers

The College Art Association announces the election of the following officers and directors:

President, John Shapley, chairman, Department of Art, University of Chicago; vice-president, Charles Rufus Morey, chairman, Department of Art and Archaeology, Princeton University; secretary, A. Philip McMahon, chairman, Department of Fine Arts, New York University; treasurer, Blake-More Godwin, director, Toledo Museum; executive secretary, Audrey McMahon.

Directors: Clarence Ward, Oberlin College; David M. Robinson, chairman, Department of Art and Archaeology, Johns Hopkins University; Paul J. Sachs, associate director, Fogg Art Museum; Francis Henry Taylor, director, Worcester Art Museum; Alfred Vance Churchill, former director, Smith College Museum of Art; and Frances M. Pollak, executive secretary of the Research Institute of the College Art Association.

Benton's Murals

[Continued from page 5]

close, you will see Debs saying to the proletariat of the Terre Haute district, "Workers of the world unite, you have nothing to lose but your chains, you have a world to gain!" And on the walls pace the armed deputies of 1894 capitalism. Benton got away with Debs in Indiana, but Rivera couldn't put across Lenin's likeness in Rockefeller Center.

The artist expressed his gratitude to the Indiana Commission for the complete freedom of choice and execution allowed him which enabled him to produce such impressive results in the time limit of five months.

Eucalyptus Landscapes Not Too Plentiful at San Diego



"Il Duce." Bronze by S. Cartaino Scarpitta.
The Mr. and Mrs. P. F. O'Rourke Prize.



"Village Roofs, Vermont," by Elliot Torrey. Awarded the Gen. and Mrs. M. O. Terry Purchase Prize.

The usual "Eucalyptus landscapes" and "Zinnia still-lives," indigenous to California art shows, are conspicuous by their absence in the Seventh Annual Exhibition of Southern California Art at the Fine Arts Gallery of San Diego, according to Reginald Poland, the director. The show, which will last until Sept. 4, he says, is neither conservative nor radically inclined toward modernism, but is quite the equal of any of the previous ones.

Figure compositions bring a refreshing interest to the show, among them being Douglass Parshall's "Figures on the Beach," Fletcher Martin's "Reclining Figure" of a knocked-out

prize fighter and Everett Gee Jackson's "Mail Orderlies, U. S. N. 2". The water colors are also considered the best group of the sort the San Diego Gallery has shown. There are 178 works in the show by artists resident between San Diego and Santa Barbara.

The purchase for the permanent collection of the Fine Arts Gallery was "Village Roofs" by Elliot B. Torrey, (herewith reproduced) chosen by a special jury comprising Aime B. Titus, Louise Darby, Alice Klauber, Reginald Poland and Charles Keiffel.

The members of the jury of selection and awards, Elliot Torrey, Margaret King Rocle

(Louise Darby, alternate), Millard Sheets, William A. Griffith and Ruth Peabody gave the following prizes: Leisser-Farnham prize for an imaginative composition, "The Eagle Dance," A. Katharine Skele; Mr. and Mrs. P. F. O'Rourke water color purchase prize, "Down at the Corner," Joseph De Mers; Mr. and Mrs. P. F. O'Rourke sculpture prize, "Il Duce," S. Cartaino Scarpitta (reproduced above); the Fine Arts Society prize for oil painting, "Grey Day," Thomas L. Hunt; the Wheeler J. Bailey novice prize to the artist who has never before received an award in the Fine Arts Gallery exhibition, to Kim Clarke for "Still Life."

The Blot, Man

Americans, aesthetically hurt by such "eyesores" as "hot-dog" stands, blatant bill-boards and atrocious filling-stations along their "million dollar" highways, will sympathize with the efforts of the English to preserve the natural beauty of their country side. Maxwell Armfield, who has been painting those spots of beauty and interest which have been salvaged by public spirited citizens from civilized vandalism and presented to the nation, just held an exhibition of his oils and water colors at the Leicester Galleries, London. The show, according to Frank Rutter of the London *Sunday Times*, revealed "what a lovely country England might be if it wasn't for the English."

"Man's place in the universe," wrote Mr. Rutter, "might be described, aesthetically, as a blot on the landscape, a landscape which in this country he has done his utmost to disfigure. The destruction of the countryside, against which Ruskin and others vainly fulminated in the XIXth century, has proceeded apace in our own time, so that at last it has become necessary for public bodies like the National Trust to step in and endeavor to save the ever-narrowing belts of country which survive between urban and suburban areas. . . .

"The really ghastly thing is that there have been—and probably still are—Englishmen, even illustrious Englishmen, who consider a countryside 'improved' by the structures of villadom. Who can forget that dreadful passage in Macaulay when the historian, in a burst of en-

thusiastic Whiggery, complacently contrasts the aspect of Torquay in his time (1850) with what it was before the landing of William the Third?

"Possibly there are Macaulays today who find cause for rejoicing in the horde of pink-roofed bungalows which have broken out like a rash at Stoke Gabriel and obliterated the former beauty of the cliffs beyond Dartmouth. We must be thankful that civilization has spared one fragment of the South Devonshire coast. The stretch of cliff land near Salcombe, including Bolt Head and Bolt Tail, of which Mr. Armfield gives us charming pictures, has been purchased by subscription or given at various times, and so these emerald headlands will remain forever as they were before William of Orange brought us the blessings of liberal government and its accompanying domestic architecture."

There Is an Empty Room

When Dublin's new municipal art gallery was formally opened on June 20, one large room was left bare as a stark reminder that England still retains at the Tate the collection of 39 pictures which Sir Hugh Lane, director of the National Gallery of Ireland, left when he went down on the Lusitania. Ireland maintains that Sir Hugh's oft expressed wish was that the pictures should belong to Dublin, and that there is no cause now why England should retain them under a codicil found in his will.

The Silhouette

The New York Museum of Science and Industry, which is housed in the Daily News Building, is exhibiting silhouettes by Ugo Mochi, Italian artist, depicting the change in methods of travel through 30 centuries. His cuttings in black paper show vehicles from the Assyrian two-wheeled cart to the streamlined automobiles of today. Other groups reveal scenes varying from London markets to New York steam shovels.

Mr. Mochi, who is also a sculptor, uses a technique akin to line drawing, with details and portraits cut from one piece of paper. He says that one must have a thorough knowledge of anatomy and a good perception of depth for silhouette work. He began to cut out silhouettes when he was six years old and he has studied intensely to perfect this art. For this reason he has a particular aversion for the dilettanti and the "amusement park" snippers. He uses a special tool which he has made himself—a very sharp steel point with a handle like a pencil. Mr. Mochi sketches his design first, then cuts it at once. He never tries twice, for he believes that if it isn't perfect the first time it never will be.

The artist is working on representations in this medium of more than 100 different animals for a book which is to appear next Fall, "African Sketches," by Dr. William H. Carr, assistant curator of the Department of Education of the American Museum of Natural History.

"The Academy Is Dead," Says This Sculptor



"Opus 10," by Warren Cheney.

Warren Cheney of the art faculty of Mills College, California, issued a pronunciamento, printed in the last number of *THE ART DIGEST*, to the effect that "the Academy is dead." A rebuke is administered in this issue (see editorial "The Academy") by Henry R. Poor.

The above reproduction will reveal Mr. Cheney as a sculptor. It was in his exhibition at the Ilsley Galleries in Los Angeles,

when Arthur Millier of the *Times* wrote: Mr. Cheney has dashed into sculpture with enthusiasm, a load of theory and no sense of humor. The results deserve suspended judgment, for they show qualities that may blossom into something very fine and original in time . . . He certainly can organize masses successfully, if one can view them abstractly . . . Let's wait and see."

The Academy

[Continued from page 4]

They swallow what they see and read. When, therefore, they read in a respectable art journal that the Academy is dead, although the editor has seen fit to put a question mark against it, the fact that the editor thought there was a question about it naturally leads to a suspicion in a matter above suspicion.

"To any one who knows anything of the history or philosophy of art, the words of Jan Gordon of England, himself in sympathy with true Modernism, should prove sufficient when declaring that Academism is a necessary thing, for "through Academism the artist can draw upon a reserve force greater than his own. The individual is one man against the world; the Academic has the world back of him."

"If you have read my book on Modern Art you will have noticed what a liberal attitude I take regarding true Modernism, which has its roots in the soil of classic, academic art, and my feeling in the matter of the prevailing controversy, that the cleavage here should not be Modern Art versus

Academic Art, but sane Modernism plus Classic art versus Ultra-Modernism. When this is understood we may get upon a reasonable foundation. Personally I like much of what Archipenko has put forth, but that does not in any wise suggest that I forsake my respect for the great art of the past.

"The trouble with these babbler, ever seeking to lead away to side issues and declaring they are the only ones, suggests the simile which all followers of hounds know to exist. In every pack there are a few nervous inexperienced hounds constantly giving tongue on false trails. The huntsmen pay no attention to these, but wait until the 'old reliable' declare a 'find' of the real trail. The objection to the babbler is that they frequently divide the pack, which has to be whipped back into line. What art needs today is a few 'whippers in,' and if in your position as editor of a 'digest' you cannot fill this post, you can at least put the soft pedal on the foolish clamor which finds its way into your columns."

Of course, *THE ART DIGEST*, in its historic role, can act neither as censor of the news and opinions of art, as repressor, nor

Dartmouth 'Indicted'

The newly formed National Commission to Advance American Art, whose purpose is to call the attention of Americans to the qualities of their native artists, continued its first vigorous onslaught on foreign art preference by publicly "indicting" Dartmouth College for employment of the Mexican modernist, Jose Clemente Orozco, to execute a 3,000 square foot mural depicting "The Epic of Culture in the New World."

In its announcement the Commission said that its aim in establishing a "regret list" was to call attention "to the inconsiderate blows dealt American artists by important national institutions." The indictment stated that Dartmouth College, "by virtue of its rank as an important national institution of learning, has dealt a hard blow to the advancement of American art. The commission condemns the thoughtlessness and unfairness of those persons responsible for this action.

"While the Commission does not propose to dictate to any American institution the course it should pursue in selecting artists for any given undertaking . . . it does demand that native artists receive just and due consideration when such new projects are contemplated. . . . The Commission, in behalf of the American artists it represents, welcomes foreign competition, but does insist that native artists be given fair consideration.

"To this end the National Commission to Advance American Art recommends to prospective American commissioners of art work that they select the artist to do the work through the holding of competitions. American artists will welcome such an opportunity to place their work, to be judged for merit, side by side with the work of any craftsmen in the world."

An explanation of why no such competition was held for the Dartmouth murals by Robert C. Strong, secretary to President Hopkins of the college, was printed in the *New York American*: "No idea of decorating the library with frescoes was entertained until Orozco, then visiting professor of art, suggested depicting 'The Epic of Culture in the New World.' He was the inspiration, and, after due consideration, was most naturally commissioned."

The new Commission elicited almost unanimous praise from the press. But there was criticism. John Sloan, president of the Society of Independent Artists and one of the moving spirits behind the recent movement in behalf of American Indian art, condemned the Commission's "regret list" as bringing American artists "into justified contempt and ridicule." As quoted in the *New York Times* Mr. Sloan deplored the Commission's opposition to the employment of Mexican artists, who, he said, "are the most purely and truly American artists (with the exception of our own Indians) who are now on this continent. In my opinion, American art cannot be fostered by antagonizing even foreign art from Europe."

Mr. Sloan, who was a central figure in one of the Art Students' League's "political" struggles last year, precipitated by the hiring of Georg Grosz, German modernist, as an instructor, also doesn't like the commission's competition plan. "The commission's proposal to have art commissions awarded by competition," he said, "is merely to throw the result into the arena of art politics, which has had such miserable results in the past."

as "whipper in." It must record all that goes on in the tents of art, whether they be main tents or side-show tents.

Grand Central Art Galleries Holds Annual Show by Artist Members



"Afternoon," by Roy Brown, N.A.



"Bingham Bridge," by Wilson Irvine, A.N.A.

The Grand Central Art Galleries, New York, are holding their annual Founders' Exhibition, comprising about fifty paintings and bronzes by artist members of the organization. The show will remain on view until Nov. 23, during which time the lay members from all parts of the United States will call to make their selections preparatory to the annual drawing.

This annual exhibition has become a tradition with the galleries. Each artist upon becoming a member contributes either a painting or a bronze each year for three years. Lay members, upon making a cash contribution to membership, reduced this year from \$600 to \$350, have the privilege of selecting one of the examples given by the artist members. At the drawing, which is usually an evening party, the names of the lay members are placed in a jar and then withdrawn one at a time. The first one drawn gets first choice, the second gets second choice, and so on. When a portrait painter or sculptor exhibits a portrait it is with the understanding that they shall do a likeness of the lay member who chooses them. The drawing this year will take place the evening of Nov. 23.

The 1933 exhibition bears a special significance because of the fact that it celebrates the tenth anniversary of the founding of the organization by Walter L. Clark. In it are represented such prominent painters as Leopold

Seyffert, Frederick J. Waugh, Chauncey F. Ryder, Bruce Crane, Hobart Nichols, Hovsep Pushman, Elmer Schofield, Walter Ufer, Sidney Dickinson, Walter L. Clark, Ivan Olinsky, Louis Betts, Jerome Myers, Stanley Woodward, Roy Brown, George Wharton Edwards, Nicolai Fechin, Max Bohm, Albert Sterner, Henry Hensche, Wilson Irvine, George Waller Parker and Emil Bistram. Among the sculptors are Allan Clark, Adolph A. Weinman, Boris Blai, R. Tait McKenzie, Bessie Potter Von-

noh, J. Clinton Shepherd, Rachel M. Hawks.

In noting the organization's achievements for the past ten years, the catalogue (which is a dignified and de luxe publication) stressed the point that "above all we have sold American art to people who have never before purchased a painting or a piece of sculpture and we have refused to be stampeded by such forms of modernistic art as seem to have no other virtue than social or commercial sponsorship."

Los Angeles Move

With the inception of the Los Angeles Art Association, a new and live force apparently has come into the art world of that city. An outgrowth of the old Los Angeles Museum Patrons' Association, the organization was founded with the object of giving the city "the place in the field of arts to which the talent, wealth and culture of the community entitles her." This is along lines diverse from the county-controlled Los Angeles Museum, where it is complained that historical specimens and stuffed animals are given preference over works of fine art. Its activities and its direction of a new art museum will be along lines which will embrace all aspects of Southern California's art.

The board of trustees, as a non-political body, is in a position to direct the art activities

of Los Angeles and Southern California along constructive lines. The Los Angeles *Saturday Night* points out that "for the first time in the history of the city the people are represented by a body of citizens organized to be able perpetually to administer, and to accept gifts, donations and bequests of works of art or of real and personal property to be devoted to such uses as the art needs of the metropolis exact."

The officers of the association together with the board of trustees are: William M. Garland, president; Russell McD. Taylor, secretary-treasurer; Edwin A. Dickson, executive committee chairman; Ralph Arnold, Judge Russ Avery, Arthur S. Bent, Harry Chandler, Willits L. Hole, Dr. Ernest C. Moore, Harvey S. Mudd, Richard J. Scheweppe, Bishop W. B. Stevens, Mrs. Sidney A. Temple and Dr. Rufus B. von Kleinsmid.



"Piazza del Campo," by Felicie Waldo Howell, A.N.A.



"Safe Harbor," by Emil Bistram.

46 Works by Gladys Roosevelt Dick Shown



"Native Village—Nassau," by Gladys Roosevelt Dick.

During the Summer the G. R. D. Studio, New York, is exhibiting a group of 46 oils by Gladys Roosevelt Dick, second cousin of the late Theodore Roosevelt.

Mrs. Dick, in whose memory the gallery was founded by her sister, Mrs. Philip Roosevelt, and whose initials give the gallery its name, was greatly interested in many phases of art. In addition to her work in painting, drawing, and the wood block, she was a collector of modern paintings. She also sought to promote the careers of young artists, and

the studio seeks to carry on her work.

The artist was very fond of horses, being an expert equestrienne. Her love for these animals is evidenced by the frequency with which they appear in her canvases. In the present exhibition there is a "Piebald Circus Horse," "Plunging Race Horses," "Red Horses," "Running Horses," "White Horses," "Loose Horses" and even that striped species of the equine family, "Zebras."

Mrs. Dick studied at the Art Students League. She died in 1926, in her late twenties.

► \$1,000,000 Frick Library

With the filing of plans by John Russell Pope, architect, with the Building Department of New York, it was revealed that work is to be started soon on a \$1,000,000 addition to the Frick mansion and library in connection with its use as a public art museum.

According to the plans there will be a new seven-story art reference library, which will replace the present library quarters consisting of a one-story structure, and an adjoining six-story house. This building is the main improvement and will house one of the most complete collections of books and photographs on art and the history of art in existence.

In keeping with the expressed desire of the trustees to maintain the residential character of the house and to avoid giving it the atmosphere of a museum, the alterations to the Frick mansion proper will be of a minor nature, consisting of a new reception room, a cloak room, and an enclosed court.

Summer at Cranbrook

The Cranbrook Academy of Art is offering a six weeks Summer course, beginning July 6, designed for those who wish to pursue intensive study in painting and sculpture. The school is under the direction of John Cunningham..

Courses in painting in oil, tempera and water color will be given, stressing the modern developments in tension relationships of line, form and color. In conjunction with this department a course in illustration will relate the "story-telling" qualities in a dramatic way to the plastic elements so as to fit commercial needs. In the department of anatomy, construction of the human figure will be taught as it is related to painting and sculpture and in order to develop a tactile sense and a feeling for three-dimensional form, muscle arrangements will be built up by the student in a plastic medium, such as plasticene.

Most of the work will be done in the open on the beautiful Cranbrook estate, which has spots of wild isolation contrasted with formal gardens. In bad weather the excellently equipped studios and craft shops will be utilized.

Japanese Authority to Lecture

Muneyoshi Yanagi, professor of philosophy at Senchū University, Tokyo, will give free public lectures on Japanese art and will conduct study meetings on Korean art at the Honolulu Academy of Arts, beginning July 5. Professor Yanagi is a member of the Summer faculty of the University of Hawaii.

Pierre Matisse
MODERN
FRENCH
Madison Ave. and 57th Street
Fuller Building, New York

Europe's State

Homer Saint-Gaudens, fine arts director of Carnegie Institute, home from a three months' visit to Europe, organizing the European sections of the 31st Carnegie International exhibition of paintings, gives some interesting views on economic and artistic conditions.

"Much to my surprise," reports Mr. Saint-Gaudens, "I found improved economic conditions in all the countries I visited in search of paintings with the exception of Germany. Noteworthy physical improvements are taking place in Italy and the Italians are injecting as much excitement into their art as into their engineering, for Italians learned long before Caesar's day that art is the single surviving element of our existence. Italian art now, as in the past, is good business. Many of the Italian artists I visited are occupied with important public or semi-public commissions.

"Spain is even more prosperous than Italy. The Spaniards are feeling their oats, and revolution or no revolution, Spain is growing in sophistication and population.

"France is low in mind as to the future of the world, but I saw as much and as little truly French luxury or poverty as I have year in and year out since I began visiting there on behalf of the Carnegie International. Paris, the center of French art, is conservative, economical, and externally festive and gracious as ever.

"England admits better days, and instead of discouragement and despondency, confidence reigns. However, there exist difficulties in any analysis of the situation, because the Englishman obtains as much satisfaction out of saying things are better when they are really worse as the Frenchman does in saying things are worse when they are really better.

"The impression I gathered as I traveled through the European countries and talked at length with artists is that they are inclined to rebuke us a little for our pessimism. They say: 'We do not like the situation. Yes, things are thoroughly bad. What of it? Conditions have been good and bad in alternate periods—we in Europe know—ever since Romulus and Remus nearly starved to death. However, we are trying to go about our daily chores as usual and are fostering art which is an inherent, needed part of our lives and which has endured longer than steel rails or the stock exchange. We shall continue to see that art gets the attention it deserves.'

"I have aimed in assembling this International exhibition to secure all the possible aspects of contemporary painting—academic art, advanced art, the gracious and the crude, the serious and the gay, the young and the old. It is the difference that will make our exhibition interesting as contrast makes for interesting music, literature, drama, and horse racing. Life has so many and varied phases these days that very naturally painting reflects our many sided and disturbed society.

"While I have noted the various and diverse approaches of European artists to their problem, I have at the same time observed that similarity in technique is rapidly increasing. This indicates that art is emerging from a transition period, just as the social order is taking on a new form after years of fumbling with outworn conventions. Out of this will come an art that will satisfy and complement the new social order. It will be different from the old order but not incoherent, unrestrained, or eccentric. Painters will once again serve the public rather than cater to their own fastidious ideas."

Blackmail

American painters and sculptors are the newest targets for the racketeers and extortioners whom prohibition has bred. Girls of the underworld pretending to be models act as decoys. The artists employ them, the girls disappear, and the racketeers get on the job. Alleging that the artists have mistreated the "models" they demand "damages" on threat of exposure and prosecution. Their methods are thorough. They first use the telephone, then they call in person, and their final move is to threaten to have the artist "taken for a ride."

Several cases have come to the attention of the officers of the National Sculpture Society. Georg Lober, vice-president of that organization, arranged to have Norman Klein, a writer on the New York *Evening Post*, meet one of the victims, who described the methods of the extortioner and his accomplice, but declined to allow his name to be printed. "Blameless as I am," he said, "if art buyers heard of this, they'd likely believe the worst, for that is human nature."

The victim is described by Mr. Klein as a man of about 35, a sculptor of international repute, a winner of several prizes in England, but now a citizen of the United States. He has been decorated by the British government for gallantry in action and bears eleven war wounds, but he is afraid of scandal.

"I am now at work on three life size figures," said this sculptor. "A friend telephoned saying he had a very good model for me. I told him to send her over. The girl said she was 23, but looked younger. She was of the blond type. She said she had posed for several well-known sculptors and at the Art Students' League. Later I learned they did not know her."

"This woman posed for me at \$1 an hour for nine hours; two mornings. My wife was present most of the time. The girl posed, of course, in the nude. She seemed very quiet, a conservative sort. She said she was broke, that first day, so I gave her a \$10 bill. My wife said, 'You're foolish, she'll not come back.' But she did the next morning and I decided she was honest, that I was a pretty good judge of people."

Three weeks later a man telephoned the artist and said: "Do you know a Miss _____? She posed for you, didn't she?" The sculptor said she had. The man said: "Well, I'm engaged to marry her. I'm coming to see you at 7 tonight. For your own good, you'd better be at your studio."

"I asked him what he wanted," the sculptor told Mr. Klein. "He was mysterious about it. I insisted, saying that I didn't know him and saw no reason to entertain him. Then he said: 'You took advantage of her. How'd you like it if I spoke to your wife?' I became angry and said: 'Here she is in the room. Go ahead and talk to her if you like.'

The sculptor said a lawyer told him to refuse to see the man, who was to call the next day and bring the model with him. The sculptor's wife arranged with a stenographer to act as witness and make notes with pad and pencil out of sight behind a window drape.

The man, who was rather young, dark and slender, 5 feet, 8 inches, weighing about 145 pounds, showed up. He brought the model with him. She had, the sculptor's wife noticed, a black eye. The man demanded several thousand dollars.

"Tell me what happened?" the wife said. Thereupon the model said that the sculptor had assaulted her during the first morning's

Denver Holds Its Largest Annual Exhibition



"Santa Fe Landscape," by Josef G. Bakos.

The largest exhibition of its kind ever held at the Denver Museum is the 39th Annual exhibition of work by Colorado artists and those of the Rocky Mountain region, which extends to Aug. 15.

From more than 500 entries the jury of selection, composed of John S. Ankeney, Muriel V. Sibell and Birger Sandzen, accepted 194 oils, water colors, prints, drawings and sculptures. The examples verge from the most conservative to the most modern, and a great deal of student work is in the show. As Donald J. Bear, curator of paintings at the Denver Museum, said: "The jury leaned over backwards to keep everyone more or less contented."

The Denver Museum does not bestow material awards on artists but it does give the more

spiritual form of praise; honorable mentions. The artist recipients in oil paintings were Josef G. Bakos, Gordon N. Cope, Alice Riddle Kinder, Frank Mechau, F. C. Truckess; in water color, Myrtle H. Campbell, Frances Hoar and Elizabeth Spalding; for prints and drawings, Dean Babcock, Leone C. Bradbury and Henry C. Pitz; in sculpture, Gladys Caldwell (group), Helen Margaret George.

"Santa Fe Landscape," the honor painting by Josef Bakos, which is reproduced here, is a study in planes and patterns depicting the architectural characteristics of the country through a series of opposed horizontals, obliques and verticals, which Mr. Bear says are rendered with an emotional palette.

posing. The wife exclaimed, "And yet you came back here the next day?" The man said that he had broken his engagement to the model. He blustered: "Your husband's broken up our lives. If I don't get paid for this I know a fellow in Brooklyn who'll knock him off for \$5."

The sculptor's wife ordered them out of the house. For a week, three times a day, the man called, demanding money as the price of silence. He said he'd go to the District Attorney. The sculptor invited him to go ahead; invited him, too, to come back to the studio and take a thrashing.

Mr. Lober said: "This is only one case. We know of other artists who have been victimized. Some paid up because they couldn't

afford to take the matter into court. One artist told me he wanted to prosecute, but gave it up when he found out it would cost him nearly \$500 to get the blackmailers finally into prison. We believe there is an organized gang preying on artists."

At White Sulphur Springs

In the picturesque setting of the Greenbrier Hotel at White Sulphur Springs, W. Va., the Old White Art Gallery opened formally on June 17 with an exhibition of water colors and paintings by Henry G. Keller. Other artists who will exhibit during the season are Waylande Gregory, who is a fellow of the Cranbrook Foundation; Paul B. Travis, Russell B. Aitken, Ora Coltman and Alexander Blazys.

JOHN LEVY GALLERIES, Inc.

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General Motors Displays 40 Industrial Murals at World's Fair



Statue Depicting Precision Workmanship,
by Carl Milles.

In the General Motors building, which is the largest private exhibit structure in the Century of Progress International Exhibition

"House Beautiful" Winners

Entries in the Eleventh Annual Cover Competition conducted by *House Beautiful Magazine*, coming from all parts of the world as well as from every section of the United States, reached the record number of 2,600.

The first prize of \$500 was awarded to H. Wilson Smith of Richmond, Cal., for a striking design of a modern house. Paul C. Robertson of New York won second prize, \$300, and Helen Kosinec of the Philadelphia School of Design for Women got the student prize of \$250. The usual traveling exhibit will open at the Boston Public Library on Oct. 30.

at Chicago there is a gallery devoted to industrial art which contains forty murals depicting industries in the various states and mural marquetry showing landscapes in inlaid wood besides woodcarvings of workmen in the automobile industry with background panels, and an heroic statue in the Entrance Salon. Diego Rivera was also to have painted a huge mural for this building, but following the Rockefeller Center debacle, the General Motors Corporation, which undoubtedly was afraid of having an "onion slipped into the hamburger," rescinded his contract.

Carl Milles, Swedish sculptor, executed the statue, which rises twenty-five feet from the Entrance Salon floor. It is a figure, sixteen feet high standing on a pedestal nine feet high, symbolic of precision craftsmanship, and represents a skilled workman holding an automobile engine connecting rod aloft at an angle at which he can look through the bearing aperture toward the light.

Craftsmen of the automobile manufacturing industry have been typified by Carl Hallsthammar, Swedish sculptor, in six life-size wood carvings which stand against background scenes 12 feet high, by Axel Linus, showing the tasks which they perform and the machinery at which they work. The panels and the wooden figures are so arranged that the figures fit naturally into the background. One of the sets shows a muscular foundry workman pouring molten metal for a casting, with a background of gigantic foundry equipment. Another depicts a workman removing a red-hot crankshaft from a huge drop hammer. Others show inspection of cylinder bores to insure uniformity, grinding of cylinder blocks, removing of fenders from a huge fender press and the building of automobile bodies.

One of the set of murals depicting the principal products and manufacturing process of



Wood Carving and Panel Typifying American Automobile Craftsmen, by Carl Hallsthammar and Axel Linus.

the states, which hangs in a huge oval gallery where complete automobiles will be finally assembled, shows Ohio's contribution to the automobile industry. It is 24 feet long and was painted by Miklos Gaspar. It presents a scene from the rubber industry and the making of machinery and lamps, all of which contribute parts and materials for automobile manufacture.

endeavor to be in on the ground floor."

Mr. Clark also said that the institution has more than \$4,000,000 worth of art in reserve stock to place on display. The Grand Central Art Galleries were founded and are operated solely in the interests of living American artists.

Expansion

The old home of the Union Club, a three-story building at Fifth Avenue and 51st Street, New York, is being converted into a branch gallery for the exhibition of contemporary American paintings and sculpture by the Grand Central Art Galleries. The building, with its large rooms and high ceilings, was designed by Cass Gilbert, former president of the National Academy of Design, and is well suited for this purpose. According to the announcement of Erwin S. Barrie, director, the parent galleries in the Grand Central Terminal will remain the headquarters of the institution.

Workmen are now busy remodeling the building preparatory to the formal opening the first week in July. The huge windows in the lounge room on the first floor, where the famous and wealthy men of another day used to view the passing Fifth Avenue throng, are being boarded up. A picture will be hung in each window space. When the remodeling is completed, new works by 250 American painters and sculptors will decorate the walls of the fifteen rooms which are being converted into modern display galleries. On the ground floor the marble foyer between the east lounge and the west lounge will be given over to sculpture. Artificial lighting will be used throughout.

Walter L. Clark, the founder and president of the Grand Central Art Galleries touched on American economics in his statement. "The galleries," he said, "were begun at the end of the depression of 1923, and we feel that this is a fitting time to branch out. It looks like better times are ahead and we are going to

Not Just Reflected Glory

Having been the model for some of his bronze sensations, Isobel Nicholas heretofore has basked in the reflected glory—and notoriety—of Jacob Epstein. Now she has branched out as a creative artist on her own account, having just closed an exhibition of animal studies at the Valenza Gallery, London. Unlike so many models who have appropriated the roles of their employers, Miss Nicholas, according to Frank Rutter of the London *Sunday Times*, did not stage just a "stunt" exhibition but revealed herself as a talented and independent young artist.

"From day to day," wrote Mr. Rutter, "I expect to be invited to view an exhibition of paintings by the concierge of Monsieur Henri Matisse, or of abstractions by Señor Picasso's *bonne-a-tout-faire*. . . . More than one model—corrupted by the company she has kept—has had a subtle revenge on her employer by becoming an artist on her own account, and therefore it is a duty, as well as a pleasure, to point out that Miss Nicholas's drawings are not the sudden whim of an inexperienced amateur. She has been a diligent student at several art schools, including that of the Royal Academy—where she won a scholarship."

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Prize-Winning Lincoln



"Abraham Lincoln," by Gaetano Cecere. First Prize (\$1,000).

This figure of Lincoln was chosen by the Abraham Lincoln Memorial Committee for first place in the national competition at the Milwaukee Art Institute for a memorial to the Great Emancipator to be erected in the city of Milwaukee. Gaetano Cecere is the sculptor and Ferdinand Eiseman is the architect responsible for the base. Aside from the first prize of \$1,000, the following awards were made: Second prize (\$500), S. F. Bilotti; third prize (\$300), Herman Matzen; first honorable mention, Leslie T. Posey; second honorable mention, Christian Petersen.

The sculptor for the actual memorial has not yet been selected. He will be chosen from the three prize winners.

Entries came from almost all of the nation's prominent sculptors. The selection of the prize winning models was in the hands of the following jurors: Dr. Oskar F. Hagen, department of history and criticism of art, University of Wisconsin; Rudolph Hokanson, industrialist, Milwaukee; Richard Philipp, architect, Milwaukee; Gerrit Sinclair, artist, Milwaukee; Henry Ohl, Jr., president, State Federation of Labor.

The decision of these men will influence, in part at least, the final selection to be made by a special Lincoln Memorial Commission.

Nakian's "Hart" for Museum

Reuben Nakian's portrait bust of his fellow artist, "Pop" Hart, has been added to the permanent collection of the Museum of Modern Art through the generosity of Mrs. John D. Rockefeller, Jr. At the time of Nakian's exhibition of "Artists' Portraits" at the Downtown Gallery, New York, last Spring the bust was reproduced in *THE ART DIGEST*. The sculptor, whose animal studies have for a number of years received wide comment, has devoted himself to portraiture since his return from Europe, where he studied under a Guggenheim Fellowship in 1931.

Never the Twain Shall Meet—Even in Hell

Kipling's famous phrase "never the twain shall meet" is given new authority by the five paintings of the set, "Ten Kings of Hell," acquired by the Metropolitan Museum at the Fujita auction in 1929 and now placed on exhibition in the Room of Recent Accessions. Even in their respective hells the East and the West are as far apart as the poles. Judging from these paintings, attributed to Chin Ch'ushih (usually called Hsi-chin Ch'u-shih), the ancient Chinese had a pleasant sort of hell, where friendly looking demons performed their official duties on the damned, who apparently didn't have such a bad time of it. Nothing of the fire and brimstone frightfulness of the Western hell, contributory cause of reform atrocities from the days of Cromwell to those of Wayne B. Wheeler, appears in these paintings.

Alan Priest, writing in the museum's *Bulletin*, compares the Oriental with the Occidental hell. The Chinese hell, he writes, might very well be "relegated to the nursery along with Mother Goose and A Child's Garden of Verses. Buddhism never did produce reformers of the blood-and-thunder type (there is no Chinese Savonarola). Nor did the Chinese Buddhists burn their witches; on the contrary, they paid them handsomely. Once having invented an elaborate system of hells with appropriate punishments, most of which could be put to practical use, they proceeded to picture them with brilliant imagination and high good humor. In our series of the Courts of the Underworld the kingly judges are treated with reverence and dignity, the demon officers are invested with splendor, and the scraggy little ghosts are mauled and chased about in a manner not calculated to arouse sympathy. Untrammeled by the literal attitude which has hampered Western artists ever since the classical Greeks, but apparently with a better sense of the laws of nature, the Chinese produced a series of monsters and demons so perfectly articulated that they usually seem probable. The dragon which pursued Andromeda was a sluggish beast with wings which would not lift one of its feet, whereas the Chinese dragon has no wings at all but is so lightly constructed that it moves through the air as easily as an eel through water. The devils of the Renaissance are an ugly, hairy lot with tails and wings,



Painting on silk, one of the "Ten Kings of Hell," Chinese, Sung Dynasty.

but still too like the race that created them; whereas the Chinese demons are a race apart, perfectly articulated, sometimes adorned with horns and brilliantly pigmented but rarely cluttered up with absurd wings and useless tails; however frightful the occupation they are at, they are so obviously enjoying it that one cannot but feel in sympathy with them."

False Passports to Fame

Reviewing John Nash's exhibition at the French Galleries, London, Frank Rutter, critic of the London *Sunday Times*, indicated those "third-rate" artists who, by clever press ballyhoo obtain an unearned passport to fame. "It is sometimes thought," wrote Mr. Rutter, "by the very innocent and inexperienced, that an artist's only passport to fame is the conspicuous merit of his work. Nothing could be further from the truth. Celebrity, at least in his own times, is far more easily acquired by an unerring instinct for publicity, by persistently cultivating the art of getting oneself talked about. Thus modest merit is handicapped, and a premium is put on eccentricity and acrobatics."

The art of John Nash, he said, "has now been before the public for some twenty years, and though it has long commanded the respect and admiration of the discerning few, this artist is still far less widely known than many painters who have neither his talent nor sincerity. Eschewing the sensational, in his art as in his life, Mr. Nash makes his appeal by the honesty of his craftsmanship and by his sensitiveness to the beauties of nature."

Good Prices in Paris

Thirty-four modern paintings from the collection of Etienne Vauthier, sold at auction at the Hotel Drouot, Paris, brought 2,000,000 francs or about \$100,000 at the current exchange rate, a surprisingly high total and indicative of the changing economic conditions.

A score of Renoirs furnished the feature of the auction. Some of the approximate prices were: "Le Nu au Coussin Vert," \$8,550; "Les Laveuses," \$6,250; "Les Roses au Rideau Bleu," \$5,300; "Gabrielli et Ses Enfants," \$4,750; "Maternité," \$4,000; "La Liseuse aux Roses," \$3,800; "Claude Renoir," \$3,800; and "Jeune Fille dans un Paysage," \$3,200.

A Cézanne flower painting brought \$3,050. Corot's small "House at the Entrance of a Wood" sold for \$2,000 and Monet's "Argenteuil" fetched \$4,700.

MARINE EXHIBITION

Through July

THE GRANT STUDIOS

114 Remsen Street, Brooklyn Heights, N. Y.

Soap Makes Some Glistening Spots in Art



"Profile," by Watson Haskell. First Prize Advanced Amateur Class (\$150).

Soap comes out of its lowly estate of plebeian usefulness every June, when it is raised to the realm of art as a sculpture medium. This year the Ninth Annual Exhibition of Small Sculptures in white soap, sponsored by the Proctor and Gamble Co., was held during June at the National Alliance of Art and Industry, New York. About 2,000 sculptures from every section of the United States and many foreign countries were on view.

Prizes amounting to more than \$1,000 were given by the Proctor and Gamble Company, as well as two special awards by the Gorham Company, for the work best suited to reproduction in bronze and by the Lenox Company of Trenton for the piece best suited to pottery.

Several winners in previous competitions, as Elleh Bezaz, George Fredric Holschuh and Wayne M. Guyther, succeeded in capturing prizes again this year. The jury of awards was composed of Alexander Archipenko, George E. Ball, C. J. Barnhorn, Alon Bement, Gutzon Borglum, Harvey Wiley Corbett, Harriet W. Frishmuth, Charles Dana Gibson, Robert Laurent, Leo Lentelli and Lorado Taft.

Grant's Birthday

Gordon Grant, the well known marine artist, recently celebrated his 58th birthday. He believes that you can't fool a sailor and there's no use trying. "Artists and writers," he says, "figure that the public doesn't know the difference. But somebody always does."

About forty-five years ago Grant, on his way from San Francisco to school in Scotland, went round Cape Horn on the Glasgow wheat ship, the City of Madras. He learned something about winds, sails, navigation and the history of sailing ships on that voyage. Since then he has traveled, studied and painted ships. He is a collector of ship models and an authority on the clipper ship period. A few years ago Henry B. Culver, Irving R. Wiles, Horace Moran and Mr. Grant, together with other experts, organized the Ship Model So-



"Torso," by Tom Robertson. First Prize Professional Class (\$150).

Following is a list of the chief prize winners: Professional Class—First, \$150, "Torso" Tom Robertson; second, \$100, "Pro-Patria" George Fredric Holschuh; third, "Spring," Elleh Bezaz. Advanced Amateur Class—First, \$150, "Profile," Watson Haskell; second, \$100, "Chrystus and Mary," Edward Anthony; third, \$50, "Bull," Henry John Stahlhut. Senior Class—First, \$75, "Lion and Lizard," Gilbert Gilbertson; second, \$40, "Mice," Helen L. Young; third, \$20, "The Mad Monk," Wayne M. Guyther. Junior Class—First, \$40, "Corrida de Torros," Luis Jiminez; second, \$25, "Turkey," Alfred Gray Reid; third, \$10, "Collie," John Pfissner. The Gorham Award—"Circular Elephant," Claire Stimson. The Lenox Award—"Mohammedan Beggar," Elleh Bezaz.

A special feature of the exhibit was a bust of President Roosevelt carved by Juanita Leonard, professional sculptor and for two years director of the Soap Sculpture School.

Groups of specially selected soap carvings have been sent on tour of the leading art galleries, department stores and museums throughout the country.

ciety, which is now co-operating with the Museum of the City of New York to supply the museum's marine wing with authentic material on the history of the Port of New York.

When he finished his schooling in Scotland, young Grant began to learn shipbuilding on the Clyde. He was at the point of apprenticeship to a shipbuilder when a London art critic seeing some of his early drawings said, "To h—l with shipbuilding for you, m'lud." So Grant went to London and began studying art. For the last fifteen years he has been able to turn all his attention to marine painting. He has painted clippers, whalers, smacks, Breton sailors, old whaling captains and harbor quays. His painting of the frigate Constitution met a sale of more than 250,000 copies and helped save the famous old ship from oblivion.

In discussing with a New York *Herald Tribune* reporter various people who write books and paint pictures of the sea without ever having set foot on a boat, Mr. Grant said "The Joan Lowell episode sets me frothing at the mouth. I mean that book of hers 'Cradle of the Deep'."

Mr. Grant just closed an exhibition at the Grand Central Art Galleries, New York.

\$3,180,117 for Art

Works of art valued at \$3,180,117 changed hands at the 66 sales conducted by the American Art Association Anderson Galleries during the 1932-33 season. This surprising figure gives little hint of the economic conditions which caused dealers to sigh with relief when the "Black Year" had passed into the records, and compared favorably with the 1931-32 total of \$3,399,647 and the 1930-31 total of \$3,575,893. Some of the individual prices furnished the art world with distinct surprises. An analysis of prices and attendance would indicate that the depth of the depression brought with it eager bidders for the resulting bargains.

Paintings brought \$848,757; literary property, \$351,590; prints, \$48,207; coins, \$20,800; and furniture, tapestries, sculpture, rugs, silver and porcelains, \$1,910,762. The firm conducted three fewer sales than the previous year, comprising the same number of sessions, 128. The first was held on Sept. 27, 1932, and the last on May 25, 1933.

The highest total reached by any one collection was \$347,940 brought by that of the late Alfred H. Mulliken of Chicago, a private collector who had brought together an impressive number of distinguished XVIIth and XVIIIth Century portraits by British and French painters, fine furniture, rare clocks, silver, porcelains and other art objects. The furniture and decoration realized \$61,840 while the paintings bought \$286,100. The Springfield Museum of Fine Arts, founded by Mr. and Mrs. James Philip Gray, acquired several pictures from this collection, among them "The Hon. Mrs. Hamilton" by Gainsborough, "Lieut.-Gen. Sir Archibald Campbell, K. B." by Romney and "Mrs. Fortnum" by Francis Cotes. The three were reproduced in the 1st February, 1933, issue of *THE ART DIGEST*.

The dispersal of this collection and many others during the season was marked by attendance which taxed the capacity of the large assembly room. Among the museums and public institutions which took advantage of the opportunities afforded by the depression and added to their collections were the Metropolitan Museum of Art, the Brooklyn Museum, the Boston Public Library, the Reading (Pa.) Public Museum and Art Gallery, the New York Historical Society, the Brander Matthews Dramatic Museum, the W. R. Nelson Gallery of Art of Kansas City, the University of Minnesota Library and the Western Reserve University Library. These purchases ranged from large to small amounts, but all are significant as showing a realization on the part of these institutions of the desirability of acquiring fine paintings, antique furniture, art objects, books, and autograph material of increasing rarity and value.

The dispersal of the collection of paintings of the late Burton Mansfield of New Haven, Conn., consisting mainly of examples of the American school, provided various surprises. The \$3,100 brought by Winslow Homer's watercolor, "Watching the Tempest," was commented upon as a record price for a watercolor of his English period. The \$1,000 fetched by the same painter's "Fisher Girl", an oil, was also considered highly satisfactory. A Childe Hassam and a J. Alden Weir also brought more than any works by these two painters had realized at auction in the last four years, and a very small Whistler, a Venetian pastel, realized \$1,800. It was well known by many in the audience that Homer's "Fisher Girl" had been bought by Mr. Mansfield for about \$800, while for Homer's watercolor, "Watching the Tempest", the collector had paid only \$365.

The highest price brought by any picture

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References given. Orders taken by
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during the season was \$35,000 for Hoppner's portrait of "Louisa, Countess of Mansfield", one of the five notable portraits belonging to Sir Charles and Lady Gunning of London which were sold on April 27, after President Roosevelt had begun his "New Deal." The sum of \$26,000 was obtained for Rembrandt's "Woman Plucking a Fowl," from the Kleinberger collection. "Mrs. Raikes and Daughter," by Lawrence, brought \$17,100 in the Mulliken sale. All three went to private collectors. The Mulliken collection of paintings brought \$286,100; the collection of primitives and old masters formed by F. Kleinberger realized \$126,635, and the group of 31 paintings which included the Gunning canvases fetched \$100,975.

Collections formed by two figures of high standing in the sporting world, the Hon. Perry Belmont and the late Frank Knight Sturgis, were both dispersed in October, 1932. The Sturgis collection was particularly notable for its English sporting prints in color and sporting paintings. In the fine etching collection of Mrs. L. F. Easton, dispersed on May 12, appeared a group of 62 Whistlers, including two examples of his outstanding "Nocturne: Palaces," both of the seventh state of nine and both signed with the butterfly, one of which brought \$1,325 and the other \$1,300.

The amount of early American furniture sold during the season was less than in the previous one, fine XVIIIth Century English and French furniture predominating. The private collection of the late Charles Hitchcock Tyler of Boston, appeared in two catalogues, one sold in late January and the other in late March, the combined total being \$91,719. The highest price was \$1,300 paid for a church bell cast by the Reveres of Boston. In the French furniture which passed under the hammer appeared an unusual number of fine signed XVIIIth Century pieces, this being especially notable in dealers' collections, such as the Nancy McClelland collection sold early in December for \$30,897.

Important English period furniture and decorations appeared in several auctions. Very fine antique tapestries, carpets and rugs were included in many and there was some important XVIth Century needlework, French and Elizabethan.

Among the smaller art objects there were some noteworthy pieces of very early Chinese bronzes, fine porcelains, and other examples of Chinese art. A unique Sung jeweled gold crown set with pearls and rubies, in the P. Jackson Higgs collection, brought \$4,500. An important K'ang-hsi famille verte "hawthorn" vase with green ground fetched \$3,100 in the Roland Moore sale. There was one early American glass sale, the private collection of Herbert Delavan Mason of Tulsa, in which a Stiegel paneled vase of brilliant emerald green brought \$1,900.

Rare Americana from the library of the late Levi Z. Leiter proved the most important collection in the field of literary property, realizing \$74,628. Among the high prices in this sale were \$6,800 paid for the unique item, Jefferson's own copy of his notes on the State of Virginia, London, 1787; \$5,400 paid for the Hartley Papers, from the personal file of David Hartley; and \$5,200, a record, realized for a set of Audubon's "Birds of America." Rare books from the library of the late Willis Vickery brought \$68,892, in which the record price of \$6,000 was obtained for Blake's "Songs of Innocence and of Experience," one of the several items purchased by Dr. Rosenbach. Another unique item impossible to submit to comparison was the 54-page letter of Bernard Shaw which fetched \$2,400 in the collection of Dr. Archibald Henderson.

Pickett's Old Store Now New Hope Gallery



"Bridge, New Hope," by Robert A. D. Miller.

The New Hope Independents have established a permanent gallery in an historic building on Mechanic Street, which is the "Latin Quarter" of the famous art colony on the banks of the Delaware. They have taken over the quaint old building which was the home and "notion store" of Joseph Pickett (1848-1918), who of late years has been accorded fame as one of America's "folk" painters—whose "Washington Under the Council Tree" is in the Newark Museum, whose "Coryell's Ferry and Washington" is in the Whitney Museum of American Art and whose "Manchester Valley" was included in the exhibition of "The Art of the Common Man in America" last year at the Museum of Modern Art, New York. These three pictures are all that survive of his work, apparently, with the exception of some sketches and a painting of a tree on the side of the "store," which was revealed when

the Independents removed some stucco. Pickett was a carpenter and canal boat builder, and his house is located on the very bank of the Delaware Canal. At the foot of the street is the village jail, in which the Independents held their first show in 1929.

Herewith are reproduced two of the paintings in the show—Robert A. D. Miller's "Bridge, New Hope," which reveals the spirit of the town on canvas, and "Drinkers," by Lloyd R. Ney, who when the group exhibited in Philadelphia was termed by the critic Weldon Bailey to be a "Sinclair Lewis of painting." Another noteworthy picture in the show is Peter Keenan's "New Hope Woman." Robert Hogue, whose work contains both solidity and mysticism, shows a nude, Richard Rogers a rhythmic "Rocks," Major J. D. Nevin a colorful "Riding Academy," Henry Baker a landscape with boats and McClure Capps an abstract, "Jail Lafante."



"Drinkers," by Lloyd R. Ney.

Among the Print Makers

Woodcut Society Sends Out Its First Show



"Shelter in the Hills," by Richardson Rome.

The first annual exhibition of contemporary woodcuts assembled by the Woodcut Society, an organization founded only a year ago for the promotion of the woodcut medium, has just closed at the Brooklyn Museum. On July 8 the collection of about 100 prints will go on display at the Leonard Clayton Galleries, New York, and during the late Summer and Autumn will wend its way through New England, being seen at the Yale Gallery of Fine Arts and the Wadsworth Atheneum of Hartford among other public institutions.

The exhibits are largely black-and-whites, although there is a small group of interesting excursions into color blocks. Entries were limited to woodcuts and block prints designed or cut during the calendar year 1932. Among the artists represented are Helen West Heller, H. Glintenkamp, J. J. Lanke, Blanche Lazell, Allen Lewis, Thomas Nason, Birger Sandzen, Richard Zoellner, Frances H. Gearhart, Hortense Fern, Fred Geary, Clare Leighton, Elizabeth Norton, Grace Arnold Albee, Anne Anderson, Thomas Barrett, Ray Bether, Will Collins, Jessie Eckford, D. L. Eisenbach, Josie Eresch, Grace Martin Frame, Rhea Garber, John F. Greenwood, Dorothy Hay, Edith L. Horle, Maude L. Kerns, Kraemer Kittredge, Bessie C. Lemly, Tod Lindenmuth, A. Masley, Betty Waldo Parish, Wilfred A. Read, Rich-

ardson Rome, Ruth Thompson Saunders, Ethel Mavis Scott, May Aimee Smith, Victor Stuyvert, Edith Truesdell, Zona Lorraine Wheeler and Donald F. Witherstine.

Reproduced herewith is "Shelter in the Hills" by Richardson Rome, a newcomer to the ranks of woodcutters who is attracting wide attention.

The director of the society is Alfred Fowler of Kansas City, who will be remembered as the secretary and moving spirit of the Bookplate Society for a number of years and the publisher of the *Golden Galleon*.

The Woodcut Society publishes every so often a woodcut which becomes the property of its members. These prints will make, as time goes on, a highly interesting and representative collection. The first print to be issued was "Southern Scene" by J. J. Lanke, with an appreciation by Genevieve Taggard; the second, just issued, is "Lake" by W. J. Phillips, with an appreciation by Campbell Dodgson. Each print is mounted in a folder with a vignette by the artist on the cover,—an artistic and practical portfolio for its protection.

Old Master Prints Sold

That confidence seems to be growing in the stabilization of conditions was indicated by the prices obtained at the sale of prints from the collections of Lord Northwick and King Frederik August II of Saxony which was held in the auction rooms of C. B. Boerner, Leipzig, on May 22. The amount realized was 300,000 marks (approximately \$90,000) and individual prices almost matched those of the Spring of 1932.

Prints which brought some of the outstanding prices were Dürer, "Adam and Eve," \$2,400; Dürer, "St. Eustace," \$2,280; Duvet, "St. Sebastian," \$630; Van Dyck, "Justus Sustermanns," \$690; Master HL (Leinberger), "St. Christopher," \$870; J. v. Meckenem, "Dance of Salome," \$1,080; Master E. S. "Letter M," \$2,280; Master E. S. "Letter v," \$720; Master

Art and Life

If modernism is dying, then the current art controversy in Los Angeles must be considered the death throes, so violent are the convulsions. The occasion for this latest conflict between the conservatives and radicals is the 14th annual exhibition of painting and sculpture at the Los Angeles Museum, where the moderns carried off a lion's share of the exhibits and honors. The jurors—Frank Morley Fletcher of Santa Barbara, artist and former head of the Royal College of Art, Edinburgh; George J. Cox, head of the art department of the University of California at Los Angeles; and Charles Kassler, mural painter from Denver—awarded most of the prizes to works that are decidedly modernistic and threw down the gauntlet figuratively to the conservative camp.

The conservatives immediately showed fight, with the result that an open letter signed by more than 200 prominent artists and art lovers was presented to the governing officials of the museum and was printed in all the newspapers. The letter began, "We . . . pronounce our disgust with the protest against the kind of work exhibited at the 14th annual exhibition of painting at the Los Angeles Museum," and gave the following reasons, among others:

"We do not want to see the principal art gallery of our museum changed into a circus where we applaud clowns who perform acrobatic juggling with paint and brushes. We do not want any more to be lured to our museum and there be trapped to stand face to face before handiworks of mediocre charlatans and fashionable faddists. Nor do we want to be insulted by stuff no sensible person cares a jot for and, thanks be, the majority of our citizens hate from the bottom of their hearts. We raise our lances to defend the sacredness of art. With united forces we stand against the domination of a morbid mental epidemic disease (mass psychosis), which has been, and even now is dangerously affecting the art world. . . . The youth of our beloved nation is aesthetically starved. This disease hampers all safe and sound cultural evolution. . . . We have long enough observed fair tolerance and patience toward political art exhibitions. We now demand emphatically for the future in the art exhibitions of our museum, a jury system capable of passing an equally impartial judgment of the academic, liberal and modern tendencies; a committee comprising not less than three of the best known professional artists for each tendency; a combined jury body of not less than nine men and women."

Passive resistance marked the demeanor of the moderns, the jurors and the museum officials, as the public, always drawn by artistic civil war, formed in ever-increasing lines before the disputed works—especially Arthur Durston's "Depression," winner of the Bertram C. Newhouse prize and focal point of

[Continued on page 21]

F vB, "The Apostle Andreas," \$465; Master J. F. T., "Hercules," \$555; Master P. M., "Study of Adam and Eve," \$2,400; Master P. M., "Womans Bath," \$3,000; Master of the Weibermarkt, "The Adoration," \$1,860; Polaiuolo, "Men Fighting," \$1,260; Rembrandt, "The Three Trees," \$3,450; Rembrandt, "Landscape With an Obelisk," \$540; Rembrandt, "The Windmill," \$375; Schongauer, "The Annunciation," \$1,080; Schongauer, "The Virgin Standing," \$4,200; The Master J. A. of Zwolle, "St. George," \$1,050.

There was a large attendance of museum officials, including William M. Ivins, Jr., of the Metropolitan Museum of Art, private collectors and dealers, who kept the bidding animated.

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The News of Books on Art

A "First Reader"

Making the first grade child "art conscious" should prove an easy task with the publication of "Art Stories, Book One" (New York; Scott Foresman & Co.; 68c) by William G. Whitford, head of the department of art education of the University of Chicago, Edna B. Liek and William S. Gray.

This little book is the first unit of a group devoted to the appreciation of art which with similar ones in other subjects makes up the "Curriculum Foundation Series." It is essentially a "first reader," and, in a form easily digestible for the six-year-old, presents some of the simpler art concepts. Through pictures and story material the child is made conscious of beauty of color, form and line as seen in nature, in pictures and in all its surroundings. Elementary ideas of drawing, painting, design, sculpture, architecture, interior decoration and costume are introduced in a setting natural to a child's interests and activities.

The book is further unusual because the illustrations are reproduced by a process which because of its expensiveness has been almost unknown hitherto in school books. They range from the simplest line drawing to full-colored reproductions of famous paintings by Sargent, Correggio, Inness, Van Dyck and other masters.

Painstaking editing is evident in this little volume both in regard to art principles and the reading difficulties of children. It should appeal to the first grade teacher, to parents who are interested in inculcating a love of the beautiful in their children and to school curriculum makers, both because it solves a problem and because of its inexpensiveness. Mr. Whitford, who has done much in the field of art education, and his collaborators should be highly commended for this worthy little work.

"Index of Artists"

In sponsoring the new publication, "Index of Twentieth Century Artists," the Research Institute of the College Art Association has undertaken a most important project. The Index, which is to be published regularly on the first of every month beginning Oct. 1, purposes to make available data about contemporary artists, concerning many of whom little research has as yet been undertaken. It undoubtedly will be of great assistance in the compilation of catalogues, the writing of books and the studying of contemporary art history.

An advance copy of the Oct. 1 issue of the Index, which is devoted to Gari Melchers and John Marin, reveals great detail in the material offered and evidence of painstaking compilation. A short history of each artist is given, which is followed by his awards and honors, affiliations, where his works are represented, exhibitions held, a bibliography of notices in books, magazines and other publications as well as a list of reproductions of his works.

The editor, Frances M. Pollak, announces that numbers dealing with the older artists, due to the extensive material covering their activities, will include only two artists each issue. Issues containing reference material for the younger men will cover four or more, according to the space required. The November and December numbers will deal with Thomas Eakins, Paul Manship, Winslow Homer and Eugene Speicher.

"Portrait Painting"

Margaret Fitzhugh Browne believes that portrait painters should "feel that the human individual is the most interesting subject for a picture." Royal Cortissoz who wrote the foreword to her book, "Portrait Painting," (New York; Isaac Pitman; \$4) agrees with Miss Browne wholeheartedly and remarks that "the point to her book lies in its consideration of the art of portraiture as one based both upon natural aptitude and upon a willingness to broaden the scope of this resource through thoughtful hard work."

Miss Browne, herself a noted portrait painter, realizing that nowadays the young artist in this field, unlike other professionals, has no means of apprenticeship but must by his own efforts get over the pitfalls and steer clear of the blind alleys in the practical application of the principles of his art, wrote this book with the hope of making things clearer for him during the first groping years. The author also hoped to dispel for the layman some of the "clouds of uncertainty and mystery" surrounding portrait painting and to make the experience of sitting for his portrait as clear and normal as daylight.

The book is illustrated with fourteen examples of portraiture by such famous artists as Velasquez, Raeburn, Bronzino, Orpen, Sargent, Ingres, Franz Hals, Leopold Seyffert and others, which the author chose for the inspirational value they may have for the reader. Each illustration, carrying an analytical caption, is mounted on a full page black mat, which serves to concentrate the attention of the reader on the picture.

After giving the general qualifications necessary for a good portrait painter, Miss Browne emphasizes the significance of plan in a portrait, the fairly systematic nature of the artist's attack upon his problem, the necessity for considering the matter of lighting, and various other points. In the chapter on "Portrait Painting as a Profession," the author points out that without debasing his artistic aims and ideals the artist can consider the business side of his work. To run art as a business, the rules found successful in any business should be applied, she says. The product should be made "first class"; it should be brought to the attention of the public, and, through integrity in dealings, the good will and disposition of people should be kept.

The simplicity of style and sincerity of the author make the reader feel that the advice contained on the printed page is like a heart-to-heart chat with an older brother or sister who is sharing a store of experience.

Zervos on Picasso

Christian Zervos has undertaken a systematically exhaustive survey of the art of Picasso in a book devoted mainly to reproductions of the artist's works, "Pablo Picasso" (New York; E. Weyhe; \$20.00).

This volume deals with the productions of the artist from 1895 to 1906 and is to be followed by at least one volume or more which will carry the catalogue of reproductions forward from the point reached at the conclusion. In presenting a thorough study of Picasso the author renders a service both to the art lover and student in that Picasso is an artist of many phases and it is only by a review of all of them that a complete picture is obtained.

Art and Life

[Continued from page 20]

the conservatives' attack. Dr. William Alanson Bryan, director of the museum, said: "We pick the best jury we can find and abide by their decisions. They always seem satisfactory to artists whose works they accept, and unsatisfactory to those whose efforts they reject."

Arthur Millier, critic of the *Los Angeles Times*, took up his pen in defense of the moderns, pronouncing the controversy "a battle between two generations which, perchance, have two different points of view." He states that the letter of protest "represents the view of a generation of romantic idealists." Throughout time, he wrote, "youth has shouldered age out of its path. Not a pretty spectacle, but it is life."

"The ordinary artist spends his years getting ready to do something really first class, but just when he is ready, along comes an upstart who just naturally does something without all that preparation. The professional artist is, naturally, provoked, points out the youngster's crudities, regards his work as ugly. But it is the law of life (and art) that vitality prevails. Vitality is rampant in the Painters and Sculptors exhibit and youth is liberally represented. Vague ideas and pleasantly fuzzy work are as conspicuously absent as are the regulation works by the regulation artists. . . . The exhibits were judged by a jury which was little familiar with the local sacred cows. It apparently demanded fresh ideas, fresh experiences, from the canvases it judged. That automatically brought to light many little-known artists, passed by familiar ones. . . .

"My purpose is to show that art, such as that protested against, is a natural product of this particular time; that the view of Mr. Karl Yens [painter credited with the authorship of the letter of protest], concurred in by a majority of older people, is a view quite possible up to the end of the nineteenth century and blindly held by its natural proponents even now when change is upon us."

"Whatever we may think about it, the youth of today is in possession of a great many 'facts of life' which it would not have possessed thirty years ago. The problem daily faced by young moderns is what to do in the light of this knowledge. Modern youth does not follow a rule dictated by its elders—it makes choices, decisions, based on a comparatively realistic view of life."

"In art, as in life, today's youth designs with realities. Its life and art are, naturally, ordered realism."

"This is repugnant to an incurably romantic older generation for which the realistic side of life was nicely arranged and then kept out of sight in a lower drawer. In their novels, as Mary Webb observed, nothing happened between the wedding service and the coming of the baby. . . .

"Protesting against the trends observed in the paintings at the museum seems, to this writer, as profitless as protesting against the inexorable march of time."

The juror, George J. Cox, wrote: "I agree that some of the pictures were immature, naïve, experimental, and even crude, but they were alive—contemporaneous and full of promise—not the assured brushwork of artists who had learned to paint (sometimes admirably) a generation ago and had since forgotten how to think and feel."

Necessity's Mortar

"It isn't exactly to my liking," said Mr. P. Lapis Lazuli, the painter, "but I am seriously thinking of joining a nudist colony."

In the Realm of Rare Books

Ratdolt, Printer

Venice, "Queen of the Adriatic", due to its favorable location and the fact that it was the commercial metropolis of the XVth century, easily became the publishing center of the world as soon as the art of printing crossed the Alps. But of all the printers in Venice during that era, it is said that none attained the distinction of Erhard Ratdolt of Augsburg who over a period of ten years produced some exquisite books, of which 66 are recorded.

Philip Brooks in the *New York Times* reports that an important and authoritative monograph in German by Dr. Robert Diehl on Ratdolt's career and his publications has just been published (Vienna; Herbert Reichner). There are 56 full-page reproductions, many of them in black and red, showing title pages, text pages, woodcuts and initial letters. Besides this, Ratdolt's diary, which he kept from 1462 to 1523 has been reprinted in pamphlet form and a copy inserted in a pocket in each volume.

Ratdolt during his Venetian sojourn became prominently associated with the publication of scientific works embellished with fine diagrams, mainly in the field of astronomy and allied subjects. Among his scientific publications is the 1482 Euclid, a great favorite with collectors, the first book to contain mathematical figures. It had many marginal diagrams and in the copies on vellum occurred the first printing in gold, the dedication to the Doge Mocenigo. One of Ratdolt's most famous pieces of printing was the "Kalendarium" of Müller in both an Italian and a Latin edition. This work was the first book with a complete title page in the modern sense, with title, author, place, printer and date. It was also the first book to contain a woodcut border.

Dr. Diehl comments in the conclusion to his monograph that Ratdolt exerted a great influence over modern typography as shown in the woodcut borders and initials which feature the works of William Morris.

Early Voyages in Gift

A number of rare accounts of early voyages to America are included in the gift of a valuable library collection by Mrs. Joseph Tuckerman Tower to the Harvard Institute of Geographical Exploration.

The collection comprises nearly 1,000 separate items, including books, maps and documents. Among the documents is the "Hudson's Bay Proclamation" issued in 1688 by King James II, restricting trading in the Hudson Bay area to members of the Hudson's Bay Company. Only three other copies are known to exist,—at the British Museum, the Bodleian Library at Oxford and the Public Record Office in London.

Other valuable items include several early volumes describing the voyages of Martin Frobisher, who first set out in 1576 to find the "Northwest Passage." Among these is an extremely rare copy of "Beste's Discovery," written by a shipmate of Frobisher.

Going the Limit

"I see," said Mr. Lapis Lazuli, the artist, "that somebody made a xylophone out of the bones of a dinosaur. Apparently there is no length they won't go in glorifying these primitives."

Forgeries

In his book "Shakespearian Scraps and Other Elizabethan Fragments" just issued by the Columbia University Press, Dr. Samuel Tannenbaum, who in addition to being a prominent New York psychotherapist is also a Shakespearian scholar, discloses forgeries in several Elizabethan documents.

The forgeries manifest in handwriting and typography were discovered with the scientific use of the microscope, camera and acid. The illicit works described are the Forman "notes" on Shakespeare's plays, the Collier "leaf," once believed to be in the original handwriting of Marlowe; an inscription to a poem by George Buck; autographs of George Chapman and memoranda on the authorship of three Elizabethan plays.

In discussing forgers and their methods, Dr. Tannenbaum writes: "The study of practically all forgeries uttered in the past shows that the forgers are not quite sure whether their handiwork will 'pass muster' and that they therefore resort to touching up, mending, altering and doctoring their letters. Professional bibliophiles know this and devote special attention to the examination of a questioned document with regard to evidence of retouching.

"Forgers hope that suspicions will not be aroused and that, even though they may be aroused, it will be impossible to prove the fact of forgery. Fortunately, it is often, perhaps in most cases, possible to establish forgery from the number and the kind of retouchings, especially in the presence of other evidences of forgery, as, for example, evidence that the writing was done slowly, laboriously."

Tudor Drama Exhibit

The special exhibit of books and manuscripts relating to Tudor drama at the Henry E. Huntington Library, San Marino, Cal., has been extended until Sept. 1. The exhibition is comprised of a selection of XVth century manuscripts of the popular "mystery" plays which were performed by the medieval guilds, as well as printed texts of early English dramas and rare quartos of Shakespeare, Marlowe and Ben Jonson.

Following the annual closing for one month, the library will reopen on Oct. 1 with a collection of letters, maps, documents and printed books illustrating the history of California from the earliest explorations in the XVIth century to the founding of the missions, the discovery of gold and the glamorous incidents connected with the granting of statehood. Admission may be obtained by writing to the Exhibition Office, requesting the number of cards needed, stating the date desired for the visit and enclosing a stamped envelope.

Napoleon's Library

The private library of Napoleon, which has been on exhibition at the Malmaison since last summer, has been bought and presented to the French nation by John Jaffe, an American. Mr. Jaffe acquired the books from a German collector, who bought them in 1920 after they had been in the possession of the Hapsburgs in Vienna since the first abdication of Napoleon, according to *The Museum News*.

Many of the volumes were bound in morocco at the express command of Empress Josephine.

Flanagan's Master



"Head of Augustus Saint-Gaudens," John Flanagan. Courtesy Metropolitan Museum.

John Flanagan's forceful and penetrating bronze head of his master, Augustus Saint-Gaudens, has just been acquired by the Metropolitan Museum, the first example of the sculptor's work in the round to be included in the institution's collection of American sculpture. Its significance clearly is two-fold, writes Preston Remington in the museum's *Bulletin*, "for aside from its importance as an outstanding example of Flanagan's work it possesses an iconographic value which is bound to increase as the vivid personality of Saint-Gaudens recedes with the advance of time."

The head was started in 1905 from measurements and studies made from life in New York City and in Cornish, N. H. It was unfinished when Saint-Gaudens died in 1907 and remained in that state until Flanagan resumed work on it in 1920. It was completed in 1924, and the first bronze, now owned by the Metropolitan, was cast. Only two other examples exist, one owned by the Newark Museum and the other by the American Academy of Arts and Letters.

Previous to the acquisition of the Saint-Gaudens head, the Metropolitan possessed a number of Flanagan's sensitive portrait medallions and several of his medals.

A Short Time, Only

Frederick W. Allen, head of the sculpture department at the School of the Museum of Fine Arts, Boston, feels that "it is most harmful for a student to put in long study abroad after having been well grounded in schools of this country," but he does consider a short period of European study beneficial. Hence, he succeeded in establishing in 1932 in his department a short time travelling scholarship which covers tuition at the Fontainebleau School of Fine Arts for the summer months.

Catharine Marple was the first to receive this award, and for 1933 the scholarship was given to two students, Bertha Kling and Edith L. Warren.

A Review of the Field in Art Education

Many Ideas

Much of vital importance to the art world was advanced by the speakers at the College Art Association's 22nd annual convention, held at the University of Chicago June 15, 16 and 17. The initial session was devoted to a forum on art education presided over by Prof. John Shapley, president of the association and chairman of the department of art of the University of Chicago.

Thomas Munro, curator of education of the Cleveland Museum of Art and professor of aesthetics at Western Reserve University, spoke on "The Psychological Approach to College Art Education," contending that present art education in American colleges is almost entirely dominated by the archaeological approach, which stresses factual problems in the history of art rather than problems of aesthetic theory or value. While admitting that this approach has produced many beneficial results, Prof. Munro offered the following criticisms:

(1) It is far less objective than it is claimed to be, including frequent judgments, on value, often unconscious, dogmatic and prejudiced. (2) It evades the important task of directly facing problems of artistic value; through failing to develop in the student powers of intelligent criticism and appraisal, it leaves him unprepared to evaluate works of art which he meets with outside his courses. (3) It is extremely and excessively specialized, narrowing down the student's attention to ever more minute details of art history, and failing to give him a broad, synthetic understanding of art history as a whole in relation to other phases of human history. (4) It tends to neglect the study of contemporary art and of the significance of art in present-day society. (5) It is over-intellectualized, making great demands upon verbal memory, and giving little exercise to other functions necessary for a well-balanced experience of art.

The approach which Prof. Munro advocates is philosophical as well as psychological. As opposed to specialization upon extremely narrow fields of data, it proposes more emphasis on general qualities, types, tendencies and principles—not in the abstract but as related to concrete examples. The proposed method is not an attempt to train the emotions, and tell the students how to appreciate art or what kinds of art to like. It involves a descriptive study of the processes of appreciation, creation and evaluation of art. It implies a systematic application of all the main principles and hypotheses of general psychology to aesthetic phenomena.

Edward F. Rothschild, of the department of art of the University of Chicago, gave the art student something deep and profound to

Slade School Shows an International Trend



"The Toilet," by Elizabeth Brown.



"Torso," by G. W. Meldrum.

Is art becoming more and more international? Homer Saint-Gaudens, director of the fine arts department of Carnegie Institute, in an interview given on his recent return from Europe, which is printed elsewhere in this issue, asserted that he had observed that the similarity in technique of European artists is rapidly increasing. Tomas Harris, well known London art dealer, who specializes in old masters, in June organized an exhibition of 69 paintings, sculptures and drawings by students of the famous Slade School. He sent a group of nine photographs to THE ART DIGEST. Outside of the high excellence shown, the remarkable thing about these photographs is that they show hardly a trace of nationality. They might have been the product of France, or Switzer-

land, or the United States, or almost any other country than England.

Writing in the foreword of the catalogue, Randolph Schwabe says: "What is good in any movement becomes absorbed in due course into the mid-stream of tradition, and after the lapse of years there seems less difference than we thought at first between the outlook of one good artist and another. It is the aim of the present group to be good artists. They have begun well."

The Slade school, many believe, occupies the place of pre-eminence in English art training. It is part of the University of London, and is often coupled with the names of great painters such as Augustus John, Sir William Orpen and Wilson Steer, who studied there.

think about in his classification of painting styles, as follows: Impressionism (subjective imagery with psychic reference), diffuse pattern of varying units, atectonic, dynamic, eccentric, intense and explosive or eerie color, disintegration of plastic and spatial entities, rich texture of pigment surface, and dematerialization in terms of psychic (emotional) or plastic (cubistic) abstraction. Post-expressionism, a term used to include Die Neue Sachlichkeit, Sur-realisme, and other abstract and metaphysical styles (metaphysical objective imagery with psychic-mechanical reference), large units of design, tectonic, functional color, smooth but vibrant texture of pigment surface, definite spatial limitation through plastic articulation, plastic mass emphasis, tendency towards pyramidal compositions, dematerialization in terms of tendency toward geometric abstraction. Express-

sionism (subjective imagery with psychic reference), diffuse pattern of varying units, atectonic, dynamic, eccentric, intense and explosive or eerie color, disintegration of plastic and spatial entities, rich texture of pigment surface, and dematerialization in terms of psychic (emotional) or plastic (cubistic) abstraction. Post-expressionism, a term used to include Die Neue Sachlichkeit, Sur-realisme, and other abstract and metaphysical styles (metaphysical objective imagery with psychic-mechanical reference), large units of design, tectonic, functional color, smooth but vibrant texture of pigment surface, definite spatial limitation through plastic articulation, plastic mass emphasis, tendency towards pyramidal compositions, dematerialization in terms of tendency toward geometric abstraction. Express-

[Continued on page 24]

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Many Ideas

[Continued from page 23]

physical basis of plastic and spatial synthesis, plane-space-volume emphasis, dematerialization in terms of psychic-mechanical abstraction.

Harold Stark, lecturer on art, gave a revolutionary address. He sees in a comprehensive youth movement, with a definite plan and a conscious tradition, the chief hope for the new age. "The prophets," he said, "have already seen that our colleges can no longer remain make-believe imitations of the present adult world, that our universities cannot merely experiment in their isolation, that our students must make a place for themselves in the new age that is inevitably about to supplant the long era, that has just ended in failure, and whose favorite catchwords, efficiency, specialization and service, all proved to be chimeras.

"Art is to play an important part in this scheme. Undoubtedly we shall have to continue the good missionary work of teaching the history and appreciation of art to develop the latent and backward sense of taste and criticism in youthful America. But art must be elevated from its minor place as one of the dead languages in the college study course. It must have the stigma of effeminacy and cheap Bohemianism removed from it. Art must find a useful place in the daily life of our schools and colleges. There is much to be learned from what has been by the groups in Austria and from the honesty of the modernists.

"When the student no longer has to plan projected buildings that will never be built, or paint easel pictures which he does not dare to hang in his own dormitory, or model pretty heads to fulfil a requirement in the course of study, when he finds the right combination of study and productive work, the art department of the college will assume its true usefulness. The student must see his own immediate world as the source of his art. He must become the decorator of his own rooms, the muralist covering the sterile white walls of his classrooms, or the sculptor filling the thousands of gaping niches, on our Gothic towers of learning, with his own heroes. Art students will work in groups, as the Classic and Medieval artists worked, but only after they have served the long apprenticeship and gained the wide general knowledge of the classroom.

"What if taste changes, or the students make terrible mistakes, as many of their elders have in the art world? Another generation of students can repaint the walls, replace the statues with better ones. Thus and thus only comes progress, and only in this way will Art, long the sissy of the college galaxy of gods, assume again its high and useful place. Youth has begun the reconstruction of a dying world by

planting trees and creating new forests. Having begun with Nature it will continue with Art to make the world beautiful again."

Apropos of the Century of Progress Art Exhibition, which throws into relief the history of taste and aesthetic development in America, Theodore J. Sizer, associate director of the Yale Gallery of Fine Arts, spoke on James Jackson Jarves, New Englander, who formed his great collection of Italian primitives in the 50's and 60's, far in advance of the taste of his contemporaries. Prof. Sizer said that art alone had caused Jarves to live with succeeding generations. He emphasized the permanency of the monument which connoisseurship raises.

"It is curious," he said, "sometimes, how significant events are misinterpreted and interesting personalities misunderstood by one generation, vaguely remembered by the next and forthwith forgotten. The cosmopolitan James Jackson Jarves, editor of the first newspaper published in the Hawaiian Islands, author of a dozen popular and scholarly books, constant contributor to magazines and newspapers, diplomat, pioneer American connoisseur, critic, art collector, and ardent leader in the 'museum movement,' scarcely deserves to be plunged into oblivion. Notwithstanding his many and varied achievements, his name would have been lost sight of but for its association with a large and surprisingly well-balanced collection of early Italian pictures at the Yale Gallery.

"During his lifetime his plans failed and his ideals were mistrusted, his taste and aesthetic discrimination being far too advanced for his countrymen of the pre and post-Civil War period. However, his incessant labor for the promotion of art and his tireless efforts in behalf of the creation of art museums, have, in spite of the caprices of time, borne fruit a hundredfold. His books are no longer read, but concrete achievements remain to him other than the powerful though intangible impetus he gave to the cause of art and cultural advancement in America. The 'Jarves Collection' at the Yale Gallery of Fine Arts and the 'Holden Collection' in The Cleveland Museum of Art, both of Italian pictures, a collection of Venetian glass at the Metropolitan Museum of Art in New York, and one of textiles at Wellesley College, now form the chief monuments to this farsighted and disappointed Bostonian."

644 at Academy's School

Last year's enrollment at the National Academy of Design's Free Art Schools was the second largest in the institution's 107-year history, 644 students, representing 26 countries, completing courses of instruction. This figure is exceeded only by that of 1928 when there was a record enrollment of 673.

An interesting feature of the school's enrollment record for the last 13 years is the increasing interest by women in art study. In 1920 there was a registration of 160 men and 40 women, as compared with 390 men and 254 women last year. Notable also is the increase in native-born enrollment. In 1920, out of a registration of 200 students, 133 were born in foreign countries, while last year's record lists only 124 as compared with 520 native Americans. Of the foreign-born, 35 came from Russia and only 14 from France.

The school is located at 175 West 109th Street, New York, and is free to qualifying students.

A Review of the Field in Art Education

League in Vermont

Hayley Lever, winner of scores of prizes and medals for his creative work, has been named director of the new Green Mountain Summer Art School, established at Smuggler's Notch, Stowe, Vermont, by the Art Students League of New York. The location of the school at Smuggler's Notch was in response to an invitation from Governor Stanley C. Wilson and a group of Green Mountain artists, and in recognition of the ideal art study conditions in that colorful, untrammeled section of Vermont.

The school, which opened on June 26, is part of the League's "five-point" program for the advancement of art. The curriculum covers painting, drawing and illustration. Field work will include trips to the scene of customs and immigration activity on the Canadian border, 40 miles from Smuggler's Notch; Mount Mansfield, highest peak in Vermont; excursions along the "Long Trail" of the 300-mile Green Mountain range; and shorter journeys to nearby spots of historic and scenic interest. The country around the village of Stowe is typical of the Vermont scene, fringed with lofty mountain peaks and divided by rushing streams—its inconceivable greenery, riotous sunsets and colorful countryside furnishing constant material for the artist's brush.

Mr. Lever was for a number of years an instructor in League classes in New York City and its Summer classes at Woodstock, which were discontinued a few years ago. His art training was obtained in Paris, London and New York. Mr. Lever is the American winner of the 1928 Amsterdam Olympic Medal for painting, given in recognition for his services with an American artists group engaged in camouflage art for the U. S. Government during the war. Other awards were given him at the Carnegie International, the National Academy of Design, the Pennsylvania Academy of Fine Arts and the National Arts Club.

Art Permeation

At Skidmore College art exhibitions have been made an important factor in the college girl's experience whether she is a major in the art department or not. No students are required to go to art exhibitions or hear art programs, but wide-spread interest has been so stimulated that these functions have always been well attended.

Carefully planned illustrated lectures, informal discussions, receptions to artists, correlation of interests so that professors in the departments of History, English, Sociology, Physical Education and Music actively participate in the art discussions, have been enthusiastically received by a large college group.

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Delaware 'Bottega'

The Wilmington Academy of Art, now located in the old Lea Mills on the Brandywine, an historic building in which flour was ground for the Continental Army, is holding a Summer exhibition there of the work of its students.

Honorable mentions have been given to the following exhibitors: Sarah Stafford, for "general excellence in all classes;" Brittan Banghart, for "progress and achievement;" John Moll, for illustration; Janet Symes, for "faithful study;" and Charles Reed, for "application and originality." A feature of the exhibition is the work in mural composition, a class started only two months before the show opened by Lucile Howard, prominent member of Philadelphia's "Ten." In this section "Labor of Man: In the Forest" by Brittan Banghart and "Martial Music" by Charles Staats have received favorable comment.

Wilmington, which has a unique tradition for illustration dating from the days of the great Pyle, is now sending out well trained artists. Besides Miss Howard, the faculty includes Henryette Stadelman Whiteside, founder of the academy; Gayle Porter Hoskins, illustration, costume sketch and life classes; Ida Evelyn MacFarlane, design; John Moll, antique; Bayard Bernat, secretary of the school, evening classes; Dorothy Reese, children's class; and Francis J. Coll, frame making. Frank Schoonover is the visiting critic of portrait painting. Students also receive criticism in landscape done independently "in the field."

The atmosphere of an old Italian "bottega" prevails in the entire school, with beginners working side by side with the advanced students.

Wins Paris Prize

Walter Yoffe, 22, is the winner of the Paris prize for sculpture offered by the Beaux Arts Institute. The prize carries with it \$1,200 for a year's study in Paris. Yoffe began his art studies at Cooper Union and for the past two years has studied at the Beaux Arts Institute.

The second prize went to Paul Dina; third, to John Amore; fourth, to Otto G. Dallmann; fifth, to Milton Hebold; sixth, to Ray Weaver. Yoffe also won a silver medal for the best composition during the year exclusive of the Paris prize entries. The Institute's first prize in architectural ornament went to Joseph Lai-kauf, Jr. Andre Arata won the annual Trustees' Prize for the best ornament during the year.

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Michigan Experiment

With the Fourth Annual Exhibition of Student Sculpture now in progress until July 6 at the University of Michigan, an experiment that is almost unique in American college life has reached a successful conclusion.

In 1929 the Carnegie Corporation granted the University of Michigan \$100,000 for use in the Department of Fine Arts. University authorities decided that fine art teaching at the university might well amount to more than the usual lectures in aesthetics, appreciation, principles and art history and determined to offer practical art training, which they felt might lead to an unusually sound and well balanced style of workmanship, aided by the general cultural background of a university education.

A studio was opened in University Hall and the services of Avard Fairbanks, Guggenheim Fellow, as instructor in creative sculpture were obtained. The first year classes were filled, and later they expanded to the limit of Mr. Fairbanks' ability to handle them. Sculpture students who plan to teach art feel that their studio work gives them a better insight into the appreciation of beauty, and those who intend to go on with creative work feel that this preliminary training at the university has given their philosophy of art a wider meaning.

Hofmann and Thurn

After a separation of six years, Hans Hofmann of Munich has joined Ernest Thurn, his former pupil, on the faculty of the Thurn Summer School of Art at East Gloucester, Mass.

Thurn, back in 1922, was the first American to discover in Hofmann a genius for helping students of painting to see the light of modern art. Taking on the roles of a propagandist for modern art and an impresario for Hofmann, Thurn began spreading the news of his discovery to other American students living in Paris and Munich and also among his artist friends in America. And so the Hofmann vogue was started, leading to his being called in 1930 to teach at the University of California, at the Art Students' League of New York last winter, and now on the Summer staff of his former pupil.

Vesper George Scholarship

At the commencement exercises of the Vesper George School of Fine and Applied Art, Boston, Wesley Williams of Weymouth, Mass., was awarded the foreign scholarship at the American Academy at Fontainebleau. This scholarship is offered each year to a senior student in any department of the school for outstanding work. Mr. Williams is specializing in mural painting and illustration.

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League Scholarships

A good indication of the wide diversity of art interest in the United States is furnished by the list of the first 100 contestants who have entered for the 25 scholarships to be awarded by the Art Students' League of New York as part of its "five-point" plan to further the cause of art. Five Asiatics, six Europeans, four Britons, two West Indians and one lone Canadian are among the first 100. Men outnumber women two to one, 67 against 33. Youth naturally predominates. Fifty-one candidates are between the ages of 20 and 29; 35 are from 17 to 20; 11 men and no woman admit to the "thirties;" one man and a candid woman acknowledge the "forties;" and a sole male confesses to his "sixties."

More than 40 different occupations are given. Among them are such diverse vocations as governess, sign painter, seaman, lawyer, messenger, art dealer (well known in New York), policeman, display artist, frame maker, chauffeur, illustrator, hairdresser (male), musician, textile designer, cook, interior decorator, nurse, physician, waiter, advertising artist and skin adviser. The women are the more fortunate in the matter of employment. Only 15 of the women are out of work, compared with 41 unemployed men.

The competition is open to all residents of New York City, with the exception of League students. In addition to the 25 scholarships, 25 alternates will receive honorable mentions. Prize winning work will be exhibited in New York next Fall. The competition closes August 1. Address the League, 215 W. 57th Street.

Art in Cabooses

The Stone City (Ia.) Summer Art Colony, which was established as an experiment last year, has proved a notable success. So great has been the enrollment this year that cabooses will be added to the string of ice wagons used as accommodations, it was announced at the Colony headquarters.

The ice wagons were pressed into service last year when the enrollment of students exceeded the accommodations in the large stone buildings used by the colony. When the ice wagons made their appearance on the hills overlooking Stone City, thousands of people were attracted to the colony. The artists, who lived in them, painted and decorated them so they looked like circus vehicles. The cabooses likewise will be decorated by the artists and those who live in them will sleep in bunks such as are provided for railroad workers. Efforts are being made to arrange for railroad crew cars and several box cars as additional accommodations, if necessary.

The cabooses can be brought right to the spot because the old railroad switch tracks, used when Stone City was prosperous—before concrete superseded rock—are still in good condition.

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Great Calendar of U. S. and Canadian Exhibitions

MONTGOMERY, ALA.

Museum of Fine Arts—July: Paintings, Professor S. W. J. Van Scheck; 11th traveling exhibition So. States Art League.

FLAGSTAFF, ARIZ.

Museum of Northern Arizona—July 1-6: 4th Annual Hopi Craftsmen exhibition. July 15-29: 8th Annual Arizona artists arts and crafts exhibition.

DEL MONTE, CAL.

Del Monte Art Gallery—July: Paintings, California subjects, Burton Boundey.

LAGUNA BEACH, CAL.

Laguna Beach Art Association—July: Exhibition by active members. Fern Burford Galleries—July: Works by California artists.

LA JOLLA, CAL.

La Jolla Art Gallery—July: Oils, Maurice Braun. LOS ANGELES, CAL.

Los Angeles Museum—July: 14th Annual exhibition of Painters and Sculptors. Isley Galleries—July: Paintings by Americans.

MILLS COLLEGE, CAL.

Mills College Art Gallery—To July 26: Sculpture, paintings, and drawings, Alexander Archipenko; Mills College Collection of works of art.

PASADENA, CAL.

Grace Nicholson Galleries—July: Sketches in Spain, Mildred Rigley; Mission Interiors, C. Smith; Mongolian portraits; paintings, Kokan; Nagasaki prints.

SAN DIEGO, CAL.

Fine Arts Gallery—July: 7th Annual So. California exhibition oils, water colors, sculpture. To July 15: Photographs, Rittase.

SAN FRANCISCO, CAL.

California Palace of the Legion of Honor—To July 9: Loan exhibit of English painting. July: Paintings, Henry Sugimoto. July 6-Aug. 10: Paintings, Hamilton Wolf. July 6-Aug. 6: Watercolors, Louis Cherwin. M. H. DeYoung Memorial Museum—To July 14: Exhibition of Dutch decorative art. To July 16: Linoleum prints, Lucia L. Billings; Cleveland Print Makers exhibition; Philadelphia Society of Etchers; etchings, Harry Sternberg; photographs of modern architecture.

SAN MARINO, CAL.

Henry Huntington Art Gallery—July: Books and manuscripts relating to Tudor drama.

SANTA BARBARA, CAL.

Faulkner Memorial Art Gallery—July: Noguchi drawings and sculpture. To July 12: Prints of still life subjects.

DENVER, COLO.

Denver Art Museum—To Aug. 15: 39th Annual



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WESTPORT, CONN.

Sherman Gallery—To July 15: Oils, etchings, drawings and pastels by American artists.

WASHINGTON, D. C.

Library of Congress—July: American cabinet of illustrators. Arts Club—Summer: Annual Summer exhibition oils, water colors, drawings, etchings and sculpture by members. National Gallery of Art—July: Gellatly Art Collection.

WILMINGTON, DEL.

Wilmington Academy of Art—Summer: Annual exhibit of student work.

ATLANTA, GA.

High Museum of Art—To July 15: Oil paintings, Robert S. Rogers, & Ben. Shute. July 15-Aug. 15: Group show in various mediums.

CHICAGO, ILL.

Art Institute—To Nov. 1: Century of Progress Exhibition of Art. Arthur Ackermann—July: Things in miniature. Carson Pirie Scott & Co.—July: Paintings and objects of art by American and foreign artists. Chicago Galleries Association—July: Selected group of paintings. Chester H. Johnson Galleries—July: Paintings and prints.

RICHMOND, IND.

Palette Club—Summer: 9th Annual Summer exhibition.

LOUISVILLE, KY.

J. B. Speed Memorial Museum—July: 59 prints known as the "Nest Egg" collection assembled by Fitz Roy Carrington (A. F. A.).

PORTLAND, ME.

Sweat Memorial Art Museum—July: Contemporary living American artists.

BOSTON, MASS.

Museum of Fine Arts—July: Museum's collections. Doll & Richards—July: Selected paintings and water colors, etchings and color prints.

HINCHINBROOK CENTER, MASS.

Print Corner—July: Modern tendencies in prints; selected groups of prints.

WORCESTER, MASS.

Worcester Art Museum—July: Modern architecture, assembled by Museum of Modern Art.

MINNEAPOLIS, MINN.

Institute of Arts—To July 15: Chinese pottery of the Han period. To July 25: XVIth Century Flemish tapestries.

ST. LOUIS, MO.

City Art Museum—To July 10: Mediaeval textiles.

NEWARK, N. J.

Newark Museum—July: Modern American paintings; sculpture; Jaehne loan collection of Netsuke.

SANTA FE, N. M.

Museum of New Mexico—July: Paintings, Carl Redin, Emil Bisttram, Theodore Van Soelen and Tao artists.

BROOKLYN, N. Y.

Brooklyn Museum of Art—July: Arms and armor; exhibition of modern design.

BUFFALO, N. Y.

Albright Art Gallery—July: Paintings and sculpture. Buffalo Society of Artists: paintings, sculpture and engravings from permanent collection.

NEW YORK CITY, N. Y.

Metropolitan Museum of Art (5th Ave. & 82nd St.)—July: Plant Forms in ornament; Lace shawls of the XIXth century. Belmont Galleries (576 Madison Ave.)—Permanent: Old Masters.

Brummer Gallery (55 East 57th St.)—Old Masters. Calo Art Galleries (688 Lexington Ave.)—Permanent: Paintings of American and foreign schools. Ralph M. Chait (600 Madison Ave.)—July: Ancient Chinese porcelains.

Leonard Clayton Gallery (108 East 57th St.)—July: 1st Annual exhibition of the Woodcut Society. Cronyn & Lowndes Galleries (11 East 57th St.)—July: Paintings, water colors and prints by Americans. Ehrich Galleries (36 East 57th St.)—July: Old Masters and garden accessories. Ferargil Galleries (655 East 57th St.)—July: Paintings by Americans. Gallery 144 West 13th Street—July: Choice examples of living art. Durand Ruel (12 East 57th St.)—July: Selected French paintings. G. R. D. Studio (9 East 57th St.)—July: Paintings, Gladys R. Dick. Grand Central Art Galleries (15 Vanderbilt Ave.)—Summer: Founders Exhibition. Jacob Hirsch (30 West 54th St.)—July: Egyptian, Greek, Roman, medieval and Renaissance works of art. John Levy Galleries (1 East 57th St.)—July: Old Masters. Macbeth Gallery (15 East 57th St.)—July: American art. Metropolitan Galleries (730 Fifth Ave.)—July: Paintings by Old Masters: portraits by leading contemporary American portrait painters. Milch Galleries (108 West 57th St.)—July: Summer exhibition of paintings by American artists. Montross Gallery (785 Fifth Ave.)—July: Summer exhibition of paintings by American artists new to the exhibition field. Morton Galleries (127 East 57th St.)—July: Oils and water colors by American artists. Museum of Modern Art (11 West 53rd St.)—July: Summer exhibition of accessions. Newhouse Galleries (578 Madison Ave.)—July: Old Masters. Public Library

(Fifth Ave. & 42nd St.)—July: "Winter," an exhibition of prints; bookplates; America on stone. Salmagundi Club (47 Fifth Ave.)—July: Annual Summer exhibition. Jacques Seligmann (3 East 51st St.)—Permanent: Paintings, sculpture and tapestries. Schultheis Galleries (142 Fulton St.)—Permanent: Works of art by American and foreign artists. E. & A. Silberman (32 East 57th St.)—July: Old Masters and objets d'art. Wildenstein Galleries (19 East 64th St.)—July: Old Masters. Zborowski Galleries (460 Park Ave.)—July: Selected paintings and drawings by modern French masters.

STATEN ISLAND, N. Y.

Staten Island Institute of Art—July: Exhibit by members of the Museum drawing class.

CINCINNATI, O.

Museum of Art—July: Museum's collections of paintings of all periods.

CLEVELAND, O.

Museum of Art—To July 18: 13th Exhibition of contemporary American oil painting.

COLUMBUS, O.

Gallery of Fine Arts—July: Permanent collection; Persian frescoes; loan exhibit, objects of art from India and other countries.

TOLEDO, O.

Museum of Art—Summer: Permanent collections.

PORLAND, ORE.

Art Museum—To July 10: 2nd Portland Annual exhibition. Art—July: Drawings by late Sarah Behnke Tebbs.

PHILADELPHIA, PA.

Pennsylvania Museum—To Sept. 15: Sculpture exhibit organized by Fairmount Park Art Association. Philadelphia Art Alliance—To July 28: Silhouettes. Hunt Diederich. To Sept. 18: Work in all media by members. July: Collection of water colors, members of Philadelphia Water Color Club. July 5-31: Maps, old and new.

PROVIDENCE, R. I.

Rhode Island School of Design—To Sept. 10: Summer exhibition "Flowers in Art."

DALLAS, TEX.

Museum of Fine Arts—July: Permanent collections and recent acquisitions.

WHITE SULPHUR SPRINGS, W. VA.

Old White Art Gallery, Greenbrier Hotel—July: Paintings.

MADISON, WIS.

Madison Art Association—Summer: Contemporary oil paintings.

MILWAUKEE, WIS.

Milwaukee Art Institute—July: Permanent collection.

International at Atlantic City

The International-1933 Exhibition of Paintings arranged by the College Art Association in New York last winter at Rockefeller Center opens in Atlantic City on July 1 and will be housed there in the Auditorium throughout the Summer.

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The Prize Contest

[Continued from page 30]

10.—What noted American painter made a Jewish family famous because of his portraits of them?

FOURTH SET (Nov. 15, 1933)

1.—What sculptor modeled the figure on the facade of the New York Public Library?

2.—What great honor did he receive?

3.—Name the statue in City Hall Park, New York, that was criticized severely and tell why.

4.—Mention another beautiful statue by the same sculptor that was refused by Boston and accepted later by the Metropolitan Museum of Art, New York.

5.—Name the sculptor now working on heroic portraits of four Presidents to be carved on a peak in the Black Hills of North Dakota.

6.—Name other works of same sculptor.

7.—Name the sculptor selected to execute the statues for the Capitol in Harrisburg, Pa.

8.—Who designed and help to construct "The Cloisters" in New York?

9.—What sculptor is prominent for his successful interpretation of the American Indian?

10.—Mention the American sculptor who done most to develop the art appreciation of the public.

FIFTH SET (Dec. 1, 1932)

1.—Who is the discoverer of "dynamic symmetry"?

2.—Name the artist who painted "Afterthoughts of Earth" which won the medal and \$1,500 at the International Exhibition at Carnegie Institute, Pittsburgh in 1923.

3.—Name a famous series of pictures made by Joseph Pennell.

4.—What book did Whistler write and why did he write it?

5.—What New Jersey artist painted many pictures of the Panama Canal?

6.—What artist executed the twelve murals in the Washington Irving High School?

7.—Name the artist responsible for the "Map Murals" in the Cunard Building, New York.

8.—What famous artist was the sister of the president of the Pennsylvania railroad?

9.—What American figure painter does most of his work in Holland?

10.—What world famous sculptor created only one nude figure? On what New York building was it placed?

SIXTH SET (Dec. 15, 1932)

1.—Name the sculptor who received the gold medal from the Holland Society for outstanding work in artistic or scientific achievement, this year?

2.—What American realist specialized in scenes of prize fights?

3.—Name the artist who did much for the art of camouflage during the war?

4.—What artist was also a designer of stained glass?

5.—What painter was among the first to enter Yellowstone Park?

6.—Who is the best known of the American Impressionists?

7.—What artist was largely responsible for the Society of Independent Artists?

8.—What Impressionist was successful in the portrayal of sunshine?

9.—What subjects did Mary Cassatt prefer?

10.—Name the organization founded by Twachtman.

SEVENTH SET (Jan. 1, 1933)

1.—What celebrated canvas was used by the artist as a passport in revolutionary Paris?

2.—What is the origin of the term silhouette?

3.—Why is the style used extensively in American design?

4.—Name the artist who illustrated "The Rubaiyat" of Omar Khayyam.

5.—Who painted the Holy Grail series in the Boston Public Library?

6.—What mural painter did the series of frescoes in the Congressional Library in Washington representing "The History of the Book"?

6.—Name the artist who painted the prophets in his frescoes in the Boston Library.

7.—What artist painted murals in the dome of the Congressional Library, Washington?

8.—Name the artist who painted the greatest number of portraits of Presidents.

9.—Name the artist who was called the leader of a school of nature painters.

10.—What was John La Farge especially noted for?

EIGHTH SET (Jan. 15, 1933)

1.—Two outstanding craftsmen (cabinet makers) in early America.

2.—Name a distinguished American silversmith, 1799.

3.—Name a famous chinaware designed by an American and made in the pottery centre of France because in 1839 the people of America preferred imported to domestic products.

4.—What two great schools of industrial art were founded in 1876-77?

5.—Mention some of the later schools.

6.—What college (and where situated) is the one instrumental in reviving hand crafts among the mountain women?

7.—What societies are preserving the craft work of the Indian?

8.—Who was the greatest of our early glass manufacturers?

9.—What was the name given to the earliest American pressed glass?

10.—In what state was it made?

NINTH SET (Feb. 1, 1933)

1.—After what great painter was a square in Boston named?

2.—Name the present day sculptor who uses different colored marbles in the same figure. "Great-grandmother" is an excellent example.

3.—Mention other compositions by the same sculptor which show his skill in portraying the soul expression of the person posing for him.

4.—What statue was erected in Lincoln Park, Chicago, in 1920, which was paid for by pennies contributed by American school children?

5.—Name the sculptor and describe the memorial, briefly.

6.—Name the sculptor who designed our five cent piece, known as the Buffalo nickel.

7.—Who posed for the head on the obverse side?

8.—Who designed the Victory Medal?

9.—Describe it.

10.—Name the sculptor, who in 1795, with his masterful portrait of Washington, gave the first note of proper appreciation, not only of portraiture as an art itself in sculpture, but as an important record of individuals.

TENTH SET (Feb. 15, 1933)

1.—Name the woman sculptor who was chosen to make the bust of Gilbert Stuart, in the Hall of Fame, New York University.

2.—Name the sculptor who designed the \$50 gold coin commemorating the Panama Pacific Exposition.

3.—Who designed the U. S. Army and Navy Chaplains medal?

4.—Name the sculptor who in 1917 founded the American Red Cross Studio in Paris for portrait masks for disfigured soldiers.

5.—Name the religious sects whose prejudice against sculpture did much to hinder the progress in the early days of American art.

6.—What study did they prevent?

7.—Name the woman sculptor who has modeled more than thirty fountains, most of them representing children in attractive attitudes.

8.—Name a woman sculptor who proved herself peculiarly fitted to portray children.

9.—Name her three most important works.

ELEVENTH SET (March 1, 1933)

1.—Name two paintings by American artists recently presented to Amherst College.

2.—What is the name of Gari Melchers' last painting?

3.—Name the statue and sculptor who designed the gift of the American people to the people of Iceland, 1931.

4.—Name the sculptor of the statue "Christ the King" in the Loyola House of Retreats, Morristown, N. J.

5.—Name an American mural painter who has just finished the decorations for the reference room of the Whitney Museum.

6.—Name the portrait painter who recently painted the portrait of Dr. Damrosch in 80 minutes.

7.—What is Leo Friedlander's most important work?

8.—Who designed the Lincoln Memorial?

9.—What architectural firm designed the buildings for the United States Military Academy, West Point, N. Y.?

10.—Name the firm which won the competition to design the Cathedral of St. John the Divine, N. Y.

TWELFTH SET (March 15, 1933)

1.—Who was called the sculptor of the Civil War?

2.—Name three of his best works.

3.—After what French monument was Grant's Tomb modeled?

4.—Who was the first American woman to be made a member of the Royal Society of Artists?

5.—Name her best painting.

6.—Name an American etcher who has given the world an impressive set of etchings of the desert.

7.—Name the American etcher who was celebrated for his etchings of the Thames and of scenes in Venice.

8.—What noted American etcher gave us views of New York buildings and scenes of industrial America?

9.—Name the American woman etcher who was considered the equal of Degas.

10.—Who taught James McNeill Whistler the art of etching?

"Brilliant and Broke"

The Academy of Arts, an art school run along lines in tune with the times, has made its appearance at 116 East 59th Street, at the edge of New York's famous art district. Barter is acceptable where the student is unable to pay the tuition—and has something to offer which the school can use. When the institution was opened barely three months ago, a rugged carpenter built the partitions in exchange for being taught how to waltz; a man who wanted to sketch from the nude built the easels; a laundress whose little girl is studying ballet dancing scrubs the floors; stage dancers come and pose for the painters in exchange for dancing lessons. However, to pay the rent and other expenses which demand cash, the academy is not averse to taking the accepted medium of exchange.

This school, in which all the arts are combined under one roof, is the idea of Eleanor Verande, 23-year-old professional dancer and artist. Miss Verande, who has packed a vast amount of activity into her few years, had the idea on a Sunday morning, opened the school on Monday, and before the week was out had the venture in full swing, with the assistance of two associates—William Sewell, who directs the art department, and Hugo Fry, head of the music department. A feature writer for the New York *World Telegram* termed it a school for people who are "brilliant and broke."

Change of Name in Seattle

The Art Institute of Seattle has changed its name to the Seattle Art Museum, which it is building on city property.

Buyers' Guide to THE ART DIGEST'S Advertisers

Addresses Will Be Found in Advertisements. Firms listed here will be glad to send announcements or catalogues to readers on request.

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AMERICAN ART AND THE WOMEN OF AMERICA

France's Example

A good example for the American artist to follow is that of the French who know the art of advertising to the Nth degree. On every occasion artists are set up, lauded and much esteemed. The Minister of Art and other high government officials with their wives are always present at the opening of important exhibitions, making each one a social affair. Artists are chosen as judges in all sorts of contests and are on all committees, even at the innumerable fashion shows and bathing beauty contests. The French try to get art in every phase of human activity with the result that the layman becomes familiar with the work of innumerable French artists.

The artists even derive benefit by watching out for lapses in the press. If the name of an artist is omitted when his work is mentioned, there is a great hullabaloo and he gets much free advertising. When a monument is dedicated the name and life history of the sculptor is widely publicized. In France there are many lectures on art and, most important of all, good audiences. The French artists have been able to subsidize American writers, but we have never been able to subsidize the French.

American art will never assume the leading place to which it is entitled until the government sponsors it instead of helping all the foreign ambassadors to give their native artists eminence here, as they are doing at the present time.

AMERICAN ART THE BEST KEY TO AMERICAN MENTAL LIFE AND CONDITIONS

The daily press gave much space to the action of the new "National Commission to Advance American Art" in placing Dartmouth College on its "Regret List" for employing Orozco to decorate 3,000 feet of wall space with a mural.

The Commission is several months later than we were. On this page of THE ART DIGEST for Oct. 15, 1932, was printed an article entitled "Boost Americans," which was copied by the press. In speaking at Dartmouth College, the question was asked, "Did they engage an American artist to paint the splendid traditions of New England?" Oh, no! They imported Orozco, a Mexican, who might be all right for his own country, but is very much out of tone in one of our colleges, with his muddy brown and black obscurities, ugly in color, coarse in line, alien in spirit, interest and execution, and reflecting the Mexican peasant's point of view." An appeal was made to the clubwomen of America to be on the alert and investigate a little when sums of money were to be expended for paintings, statuary, or murals in their communities, and asking them to protest vigorously when foreign artists were awarded the commissions.

The position of the American Artists Professional League is never based on petty professional jealousies and disappointments. We

believe that the trustees of Dartmouth College lost a great and constructive opportunity to give to posterity the most complete key to present day American mental life and conditions when they did not employ the best American mural painter that they could discover, because the art of a people can only be produced with real understanding and sympathy by an artist of that people.

The Prize Contest

Answers may be sent at any time to Sept. 1. Questions need not be repeated; simply number the answers. Clip out and paste to the first sheet the name and address of contestant or club taken from a wrapper of THE ART DIGEST. The prizes, consisting of prints, paintings and a bronze, will be presented in October and the winners announced in this department. Answers will be printed at that time. It is not expected that all questions will be answered correctly,—50 percent will be a good average. The complete list of questions follows:

FIRST SET (Oct. 1, 1932)

- 1.—Name the artist who painted the earliest portraits of Americans.
- 2.—Name the leading art school of England founded through his influence.
- 3.—What American artist painted portraits that critics claimed ranked close to Reynolds and Gainsborough?
- 4.—Name the artist of this period who exerted the greatest influence for good on American art.
- 5.—Name the artist who painted three portraits of Washington, and give a brief account of his life and work.
- 6.—What great inventor was also an artist?
- 7.—What artist refused to sign his paintings because he said "My mark is all over them." Why was this true?
- 8.—Who painted a portrait of Queen Victoria? Mention other paintings by this artist.
- 9.—Name the artist who was instrumental in founding the National Academy of Design. What did he invent?
- 10.—Name the first American University to offer instruction in the arts.

SECOND SET (Oct. 15, 1932)

- 1.—Who was the father of American landscape painting?
- 2.—Name three artists who carried the Barbizon idea to this country.
- 3.—Who were the outstanding artists of the past generation?
- 4.—Name the men who founded the Society of American Artists in 1877.
- 5.—Who was the first artist to paint Indian subjects?
- 6.—Mention the artist who used American girlhood as his principal theme.
- 7.—Name a great painter of fisher folk and marines.
- 8.—Who was the artist who introduced New England types of interiors in his paintings?
- 9.—Name the school of painting whose members are called "writers with the brush."
- 10.—What two artists are famous for historical and allegorical canvases?

THIRD SET (Nov. 1, 1932)

- 1.—Who painted the *Athenaeum* portrait? Describe it.
- 2.—What school of landscape painting was named a river? Why?
- 3.—Who was the first American woman sculptor? Name her medium.
- 4.—Who was the first woman painter in America?
- 5.—What artist invented the silhouette? Name a noteworthy example of his work.
- 6.—What early color prints that used to be given away with a package of tea, recently sold for \$900.
- 7.—What artist is famous for his figure studies of Indian cowboy and Western life?
- 8.—Describe "genre" painting.
- 9.—What portrait painter made George Washington a set of false teeth?

[Continued back on page 29]

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman : F. Ballard Williams
152 West 57th Street, New York City

National Secretary : Wilford S. Conrow
154 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearce Ennis
681 5th Avenue, New York City



National Vice-Chairman : Albert T. Reid
103 Park Avenue, New York City

National Treasurer : Gordon H. Grant
137 East 66th Street, New York City

National Committee on Technique and Education
Chairman: Walter Beck
"Innisfree," Millbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

Regarding Dues

AN IMPORTANT CHANGE ADOPTED BY THE NATIONAL EXECUTIVE COMMITTEE

All American citizens interested in American art, whether professional artists working in any of the visual arts or art lovers, are now eligible for enrollment in the American Artists Professional League on payment of identical dues for all classes of members—\$3.00 per year—membership to begin with the receipt of dues by the National Treasurer, and to continue for twelve months from that date.

To each member is mailed every number of THE ART DIGEST for the period covered by the dues paid, and the technical and other booklets issued from time to time by the various National Committees of the League.

Two pages in each issue of THE ART DIGEST are devoted to the work of the American Artists Professional League, and are independently edited by the League.

"THE PLACE OF AN ART MUSEUM IN A COMMUNITY"

William M. Hekking, marine painter and etcher and former director of the Albright Art Gallery, Buffalo, writing under the above title says:

"Art museums like music halls and stadiums were not primarily built for artists, musicians or athletes. They were created that the public might enjoy and benefit by the special gifts which especially gifted persons in our midst have to offer to their fellow men.

"We hear it so often said that the artist is not concerned with morals. In many respects the preacher and reformer seeks the millennium, which he will not realize; the banker and business man seeks the *status quo*, which is of all things the most unstable and the most changing. In many respects it is the artist, unconcerned with these things, without *parti pris*, but seeking truth and recording emotionally in word, verse or prose, in stone or on canvas, the conditions of his fellow men as he finds them, who leaves the one record to which we must return later for historical truth of man's behavior in a man made world.

"Hoarded like gold and gems in the private vaults of princes, these precious gifts delight only a few during a life time; but placed in the art museum, the public depository, they become the records of a civilization, an indicator of time; they point the directions in which man, in his ceaseless strife and struggle for perfection, is travelling. The bronze door, the painted ceiling, or the silent message of a delicate line with a stylus on copper, indelibly record what man is thinking about when he is himself.

"These records become the heritage of all of us and those of us, who wish, may see and read the message that is there and make our own deductions.

"Few people realize the tremendous advantage which a modern free citizen has over the highly restricted individual of other ages. Few persons stop to think what advantages your boy and mine, your daughter and mine, have today over a period so recent, even, as the days of our great emancipator, Lincoln.

"The art museum is a haven, a source of inspiration, a laboratory harboring the records that show where man unconsciously betrays his striving for immortality, be it ever so feeble; be he Aztec, Buddhist, Brahman or Christian, or be he just an ignorant idealist.

"The art museum, serving as a meeting place of ideas—old and new, good and bad; recording the truth as man saw it, is an antidote against sordidness."

EUROPEAN CHAPTER ACTIVITIES

During May and June, Paris is at its best. Forty attended the League dinner, at which Consul-General Keena and his wife, and Mr. Homer Saint-Gaudens were the guests of honor.

During June the European Chapter of the American Artists Professional League gave in Paris an exhibition of the works of American artists resident abroad and known to League members in Paris. The object of this earnest effort was to make the American artist better known in western Europe.

American artists, craftsmen and art lovers living in Europe, who may be interested in being identified with this League, which is spreading its constructive activities wherever there are American artists, may write to Mr. Leslie G. Caldwell, Secretary, 4 bis Cité du Retiro, Paris, France; or to Mr. George Waller Parker, Treasurer, 13 rue Boissonade, Paris XIV, France.

CALIFORNIA

Mr. Nelson Partridge of the Los Angeles chapter visited San Francisco recently on behalf of the League and arranged for meetings in September, at which the organization of the American Artists Professional League in the San Francisco area should be brought to completion. In this he will have the cooperation of Miss Julian Mesic, 343 Lester Avenue, Oakland, the present chairman.

PORLAND AND OREGON CHAPTERS

Mrs. Harold Dickson Marsh, state chairman, 2945 S. W. Fairview Boulevard, Portland, Ore., tells of much League activity, made evident by something in the public press about the American Artists Professional League's Oregon chapters practically every week for the past eight months. The Second Annual Art Exhibition of the American Artists Professional League, Portland and Oregon chapters, held in the Portland Art Museum in the Spring, with patrons representing all sections of the state, was a gratifying success. In May, collaboration was given to other groups in arranging for Mr. Charles Connick's lecture on "Jeweled Windows."

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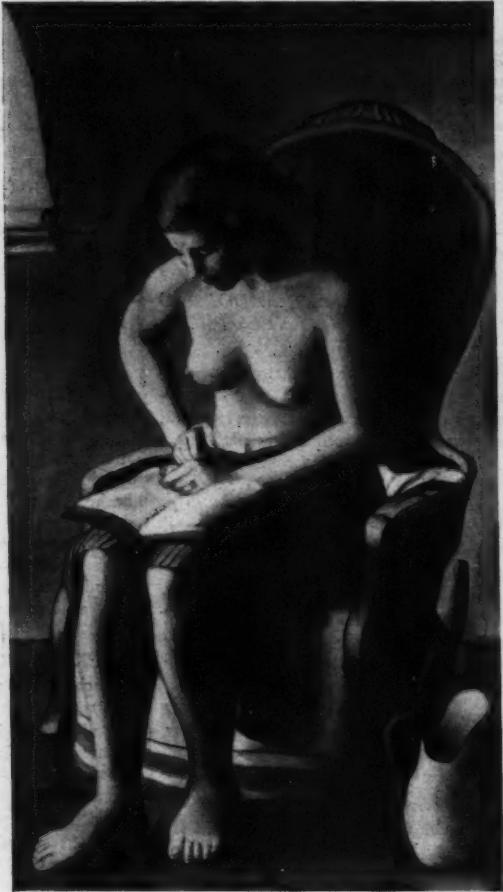
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Without Prizes, Cincinnati's Annual Attracts the Nation's Artists



"The Man of Sorrows," by Edward Firn. Annual Exhibition of the Cincinnati Art Museum.



"Girl Reading," by William Harry Gothard. Annual Exhibition of the Cincinnati Art Museum.

Despite the fact that no prizes were offered, the annual exhibition of the Cincinnati Art Museum shows an increasing response from American artists each year. This year's exhibition, the 40th of the series, is an all-jury show without the usual section of invited works—a move which was deemed advisable since most of the names which would have been included in the invited section had already found a place in the International Exhibition of Paintings circulated by the College Art Association in May.

All the pictures and pieces of sculpture in the exhibition, which will continue at the Cincinnati Art Museum until July 3, were selected by an out-of-town jury.—Anne Callahan, of the Art Department of the University of Kentucky; Meyrie R. Rogers, director of the City Art Museum of St. Louis; and Robert O. Chadeayne, instructor in painting at the art school of the Columbus Gallery of Fine Arts. Their task was unusually difficult because the fame of this annual drew a record number of entries from all sections of the United States, representing all trends and movements in contemporary art. Among the 69 painters and sculptors exhibiting, the faculty and former students of the Cincinnati Art Academy made an especially strong showing, according to local critics.

The painters: Floyd Berg, Everett C. Boyd, Gilbert T. Brown, Robert O. Chadeayne, Anne Colman, Russell Cowles, Paul Craft, Marian Cronk, Maynard Dixon, Briggs Dyer, Edward Firn, Robert F. Gates, William E. Gebhardt, Sydney Gelfand, J. Rudolph Gessley, Chris

Glasell, Charles L. Goeller, William H. Gothard, Honore Guilbeau, Thomas M. Hamilton, Dorothy B. Harford, Arthur L. Helwig, William F. Henning, E. Sophonisba Hergesheimer, Joseph Hirsh, Marcia S. Hite, Howard Loretta Howard, Alexander R. James, Sylvester Jerry, Frank C. Kirk, Frederick W. Kolde, Renee Lahm, Frank von der Lancken, Louis Linowitz, Lawrence McConaha, Harriett McDonald, Hugh C. Miller, Frank H. Myers, Mathias J. Noheimer, Paul Pearson, Albert Pels, Clara Voss Petersen, H. Gregory Prusheck, Edmund G. Schildknecht, William J. Schwanekamp,

Robert B. Sprague, Clarence A. Stagg, Edmund R. Strauchen, Charles Surendorf, Albert Sway, Sam Swerdlow, James Vistyn, John E. Weis, H. H. Wessel, Thomas Wiebell, Loran F. Wilford, Beatrice Woods, Carl Zimmerman, Nicola Ziroli, Richard Zoellner.

The sculptors: Fay Perine Buettner, Nora Isagi Bullitt, Harry P. Camden, Joe Goethe, Charlotte Haupt, John Holmer and David Yerushalmi.

The two paintings herewith presented were given places of honor among the works reproduced in the catalogue of the exhibition.

Seeing the Invisible

It is a far cry from rachitic babies to Egyptian grave monuments dated about 2300 B. C., but the ultra-violet-ray lamp is helpful in both instances. According to Dows Dunham, assistant curator of the Egyptian Department of the Museum of Fine Arts, Boston, the ultra-violet-ray, in conjunction with photography, is a valuable tool for making visible faded inscriptions and details of figures and costumes unseen by the naked eye on the ancient stele.

In the museum's *Bulletin*, Mr. Dunham writes: "In the case of the limestone surfaces with which the Museum has been dealing, the paints used in the inscriptions and figures have in some cases faded so as to be invisible. Yet sufficient traces of the paint remain impregnated in the surface of the stone to react to the rays, and this reaction is different to that of the bare limestone. The result is that the painted surface becomes visible by its varia-

tion in color. Egyptian green paint, which has a copper base, is especially strong in its reaction to ultra-violet light, and this is also one of the colors which fades most easily and is most difficult to trace under poor conditions of preservation. . . . In every instance where one of these steles has been examined under the lamp, certain details which were formerly invisible have become apparent."

The ultra-violet-ray lamp is also valuable in the ceramic department, where it aids in determining the extent of repairs in restored works of art.

Robert Alan Brannigan Dead

Robert Alan Brannigan, husband of the artist Gladys Brannigan, died at the age of 51 on June 3 after an illness of three and a half years. Mr. Brannigan, a lawyer, was deeply interested in art and was a member of the National Arts and the Salmagundi clubs.

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